

Kine Weekly

METRO-GOLDWYN-MAYER PRESENTS

ELIZABETH TAYLOR
LAURENCE HARVEY
EDDIE FISHER

IN JOHN O'HARA'S

BUTTERFIELD 8



starring DINA MERRILL
with MILDRED DUNNOCK · BETTY FIELD
JEFFREY LYNN · KAY MEDFORD · SUSAN OLIVER
Screenplay by CHARLES SCHNEE and JOHN MICHAEL HAYES
in CinemaScope and Metrocolor · Directed by DANIEL MANN
A PANDRO S. BERMAN PRODUCTION



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of**

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STRASBERG**

**RONALD
LEWIS**

**ANN
TODD**

in
Taste of Fear

and also starring
**CHRISTOPHER
LEE**

Written and produced by JIMMY SANGSTER
Directed by SETH HOLT Executive Producer MICHAEL CARRERAS

Made on location in the South of France and at Associated-British Studios, Elstree

Kine Weekly

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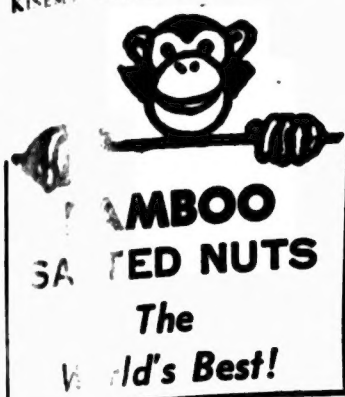
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NEWS HIGHLIGHTS . . .

Sunday levy abolition next year?

THE SUNDAY charity levy in cinemas is likely to be the subject of a special Bill in Parliament next year.

This is indicated by the fact that the Queen's Speech on Tuesday made no mention of the expected Bill to bring the Sunday Observance laws up to date.

According to the KINE Parliamentary correspondent, this means the Home Secretary, R. A. Butler, has, owing to pressure of other necessary reforms, decided to postpone consideration of the very large and complex issue of Sunday Observance.

The official view is, however, that the present impost on cinemas is inequitable, and for this reason it is probable that a small Bill dealing specifically with the abolition of the Sunday levy will be fitted into next year's business.

ECM producers get together

PRODUCTION heads of the six Common Market countries have met in Paris to discuss the setting up of a comprehensive co-production plan which would include France, Italy, Germany, Belgium, Luxembourg and the Netherlands. They have set up a committee to work out a detailed plan.

The move is entirely independent of the discussions going on within the official Governmental organisation of the ECM—in December film delegates of the ECM meet in Brussels to consider film financing and the "harmonisation of credits" within the ECM and in February the general committee of the ECM national film industry organisations will consider a plan for the introduction of uniform wage, fee and other payments for the Common Market area.

By setting up their own independent committee, the ECM area producers are going ahead themselves on the co-production question. It is the first time the matter has been tackled on a practical basis.

Unifilms to handle Orb product

THE SALES of Orb Productions' product will in future be handled by Unifilms, it was jointly announced by Lionel Clyne and Nat Miller this week.

Carl Stack, director in charge of sales, will be assisted by "Nat" Gubbins, former director of sales for Orb Productions, who moves to Unifilms on November 14.

The arrangements take effect from December 5 when all films previously contracted with Orb Productions will be serviced by Unifilms, which will also invoice and render statements to exhibitors.

Dispatch will be handled by Rank dispatch, and all publicity material will be handled through Girosigns.

Ulster CEA interest in toll-tv

NORTHERN Ireland CEA is inquiring into the possibility of setting up its own "toll-tv" company. A committee has been appointed to investigate the long-term possibilities in pay-per-view and toll-television and is at present sitting.

Findings may be presented to the next CEA meeting in Belfast when the formation of a company could be fully discussed.

The cinema trade has no interest in the present television set-up in Northern Ireland, although the film production industry is represented by at least two people in the tv company.

Free television, however, is already in operation. Larne television dealers recently formed a company which is at present supplying programmes to homes in that town, and this has now been followed by the formation of a company, Northern Ireland Multivision Ltd, set up by members of the Northern Ireland Radio Retailers.

IFFPA 5-POINT FESTIVAL POLICY

THE administrative council of the International Federation of Film Producer Associations will not restrict its recognition to a limited number of festivals.

Discussing the problem of the increasing number of festivals and the growing difficulty in presenting films worthy of international interest at them, at their meeting in London last week-end council members agreed that any restriction centrally imposed was bound to have an arbitrary discriminatory character.

Any cut in the number of festivals could only be satisfactorily achieved by agreement among the festival organisers themselves, the council considered, expressing the hope this step might be taken.

At the meeting, the council adopted the following five-point policy for future festivals:—

1. The IFFPA will continue to approve any festival whose regulations fully conform to those laid down by IFFPA.

2. The council will take the strictest steps to ensure that its regulations are obeyed and will only approve a festival subject to this condition. The federation will reserve the right to withdraw its approval from any festival where it is not satisfied that the regulations are being observed, and, in the case of any festival failing during

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ABC will repeat its television campaign

BECAUSE of its outstanding success, the ABC summer tv campaign is to be repeated by the company over the Christmas and New Year period. The campaign will be on ABC Television, covering an area including 150 ABC theatres.

Announcing this, Bill Cartlidge, assistant managing director of ABC, said the company will use the same twin format as before—famous personalities publicly endorsing their favourite type of film entertainment and the use of the "Don't Take Your Wife For Granted—Take Her Out To The Pictures" commercials.

The subjects, again produced by the tv and Advertising Films Division of Associated British-Pathe, will use personalities currently in the public eye at the time of presentation. They will introduce the films being screened in the Midlands and the North.

The December-January period has been chosen to stimulate business at the off-peak pre-Christmas period and also to give greater

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Viewpoint

ATTITUDE TO TOLL-TV

THE CEA has moved another step forward in the process of formulating its policy toward toll-tv. The supplementary report now in the hands of the branches should produce one of the liveliest GC debates in recent times, and a policy line to form the basis of a submission to the Pilkington Committee.

In the meantime, Harry Mears, president of the AIC, representing a minority of independent exhibitor interests, has stated that it would be wrong to oppose toll-tv and that the industry should seek a share in its operation.

This is a logical view, but it is interesting to note that the AIC president is diametrically opposed to the view of the majority of his members, according to the summary of the replies to an AIC questionnaire.

In itself, the questionnaire is an extraordinary document by the nature of the questions posed.

It is not surprising that the questions produce a confusion of answers that advocate, in turn, opposition to toll-tv; that toll-tv should be government-controlled; that it should be operated by a company with a share interest for exhibitors in direct proportion to the extent of their cinema business.

Furthermore, the questions were framed, somewhat naively, to make out a case for subsidising film production at the expense of the profits from toll-tv, whether or not it is run by the government or private enterprise.

The film industry would be ill advised to oppose toll-tv, solely on the grounds of self-interest. It has been decided that the approach to toll-tv is a matter for the individual associations.

It would not be logical for exhibitors to formulate a policy solely on the grounds that toll-tv can be successfully opposed; they must also assume that it may come in the long run. Exhibitors must, therefore, consider their attitude in this light and be prepared to submit proposals for the operation of toll-tv by a method that allows the widest possible participation by the industry.

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Long Shots

A LENGTHY discussion on toll-television is expected when CEA general council meets on Wednesday next week.

The supplementary report prepared by the CEA was approved by the Finance and Management committee last week and has been sent out to branches.

Since the report points to a possible policy line for the CEA in considering a submission to the Pilkington Committee, it is hoped that the branches will carefully study the implications of the report so that the question can be thoroughly thrashed out in next week's debate.

CEA president Alfred Davis is due to return from the U.S. on Tuesday in time for GC.

THE INDUSTRY continues to do a magnificent job for charity with premieres which bring in many thousands of pounds every year for a multitude of deserving causes.

A splendid example was Monday's magnificent premiere at the Odeon, Leicester Square, of Allied Film Makers' production for Rank FD—"Man in the Moon."

The occasion was graced by the presence of the Queen and the Duke of Edinburgh, accompanied by the Duke and Duchess of Gloucester, and, as a result, the huge sum of £10,000 will go to King George's Jubilee Trust of which Her Majesty is patron.

Among those presented to the Queen before the performance were John and Mrs. Davis, stars of the film, Kenneth More and Shirley Anne Field, producer Michael Relph, director Basil Dearden and Bryan Forbes, who wrote the screenplay. The presentations were seen by the audience through close-circuit television installed by Southern-TV.

Kenneth More made a personal appearance on the stage, announcing the sum raised for the Trust and thanking the charity workers for their efforts.

The performance began with a "Look at Life," called "Women in Green," which tells the story of the WVS.

I UNDERSTAND from Arthur Taylor that plans are being made to hold the Mayor's reception at next year's CEA Summer Conference, at Torquay, on the Monday instead of the Wednesday as in past years.

Logically, it is felt that the first day of the conference is a more suitable time to provide the civic welcome to delegates.

There is some talk, too, of holding the general council meeting on the Tuesday morning leaving Wednesday for the open forum.

Incidentally, exhibitors planning to attend the conference are advised to make their applications to Arthur Taylor as soon as possible so that hotel accommodation can be arranged in good time. Arthur, I gather, has already received some applications.

NOW in its eleventh year, the KINE.-MGM Showmanship contest, which encourages all-the-year-round effort, has lost none of its appeal for managers.

In the experience of Charles Goldsmith it has been well worth while offering the monthly and

annual awards of handsome silver trophies and substantial cash awards as incentives for a little extra effort in the showmanship field.

Certainly Jack Goodlatte and Bill Cartlidge, of ABC, have given their full support to the contest, which is shown in tangible form by the additional awards given by the company to those ABC managers who win money prizes in the contest.

AT THE presentation of the annual awards last week Bill Cartlidge once again stressed the value of the contest, and, in pointing to the need for still more endeavour in showmanship, suggested it would not be a bad thing if other major distributing companies supported similar incentive schemes.

I hope the point is well taken. We shall be happy to co-operate.

OUR heartiest congratulations go to the winner, D. G. Adams, of ABC's Regal, Kirkcaldy, and the runner-up, C. W. Roberts, of CMA's Odeon, Wrexham.

Everyone applauded Roberts's strong challenge for the major honours—especially the ABC executives.

Up to now ABC managers have dominated the prize lists, but with the change in the booking pattern CMA has entered the arena and Charles Young was quick to throw out a challenge on behalf of his circuit's managers.

So we can expect some interesting and healthy competition for this year's awards. And no one can argue that this is not a jolly good thing.

Perhaps the independents who were more strongly represented in the contest last year will go to it with an even stronger will.

ANTHONY BIRLEY has been appointed personal assistant to Colan Mac Arthur, managing director of JAROFD.

Birley, who succeeds John Simeon, recently appointed to a new post in the Near East, has been on the staff of JAROFD's Paris office since 1955.

He was married to Margaret Macleod in Paris last month.

IT IS pointed out by CEA general secretary Ellis Pinkney that we were somewhat free in our translation of the French text of the statement issued following the meeting of UIEC in Milan.

We reported that the meeting "though it should be taken to control the showing of feature films on television and to ensure that films that are released to television are 'suitable and salutary.'"

The latter part of that sentence arose out of a misunderstanding of the phraseology. The meeting, in fact, reminded members of UIEC that it was desirable and necessary to take steps to control the supply of feature films to television.

Ellis was at the Milan meeting, of course, and was quick to spot the discrepancy. He asks us

quite clear that exhibitors are not of making films available to tele-

THE QUEEN SEES 'MAN IN THE MOON'



John Davis is presented to the Queen at the premiere of Rank FD's "Man in the Moon." Also in the picture are Kenneth More, Mrs. John Davis and Lady Weeks, chairman of the premiere committee

of premieres, as well as press shows inevitable at this time of the year. The first nights on Thursday, last probably too competitive in the cease-trying for national press coverage. To be expected, pride of place was Variety Club's premiere of UA's John Wayne picture, "The Alamo" at the Astoria, Charing Cross Road, with the presence of Princess Margaret and her husband, capturing the larger share of public interest. The committee, backed by the characteristic UA's publicity team, ensured a spectacular gala evening for the debut of a highly spectacular new presentation in the West End. A worthy donation of somewhere in the region of £5,000 for the Invalid Children's Association of which the Princess is president.

TO Nat Cohen, chairman of the organising committee, went the honour of presenting to the Princess the personalities who helped to make the evening a great success—among them Monty Morton, Kenneth Winckles, Monty Berman, Variety Club's Chief Barker, Russell Birdwell, producer of "The Alamo," Dimitri Tiomkin, composer of the music, and, of course, John Wayne.

Subject of animated conversation between the Princess and the star was a magnificent silver-mounted saddle—the work of Texan craftsmen—which was Wayne's personal gift to the Royal patron.

THAT West End grapevine that unerringly heralds a successful picture before it has been seen by the public, certainly operated effectively for last week's premiere of the British Lion-Bryanston film "Saturday Night and Sunday Morning" at the Warner.

No doubt the paperback edition of the book has stimulated interest. However, excited anticipation has surrounded this film for some months now.

There was a full complement of personalities at the opening night, which began with a reception at the Samuel Whitbread tavern.

This was a particularly pleasant venue for a rainy night—it is directly opposite the Warner.

Obvious centre of attention was the film's 23-year-old star Albert Finney who was accompanied by co-stars Shirley Anne Field and Norma Rossington. There, too, were Harry Saltzman and John Osborne, whose Woodfall company produced the film, and director Karel Reisz.

Colleague Josh Billings has already given his verdict on the film and the audience's reaction and his judgment.

Bravo Lion, Maxwell Setton and Michael Balcon, who head the Bryanston set-up, can be highly satisfied with their latest unveiling.

OFFICIALS from Scotland Yard, the Home Office, Governors from five prisons in the London area, mingled with the more familiar personalities at the Plaza, Piccadilly, on Thursday. Obviously, an appropriate audience for the Amalgamated's "The Criminal" with surprisingly few punches pulled, to show that an "underground" exists inside and outside British prisons. It was a successful launching. The picture, which stars Stanley Baker, Margit Saad and Sam Wanamaker, had the best opening night

take for any Anglo picture at the Plaza and went on to chalk up the best Anglo weekend ever in the West End.

Stuart Levy, producer Jack Greenwood and director Joe Losey welcomed guests, who included Miss Saad, Sam Wanamaker, Jill Bennett (also in the film), Mrs. Stanley Baker, representing her husband who is abroad, Tommy Steele and Dave King.

DESPITE the attractions of the rival premieres Gala had no difficulty in filling the Gala Royal, Marble Arch, for the opening of Grand Pageant—the first major festival of Japanese films to be staged in Britain. The festival is a result of Gala's distribution deal with the Shochiku company of Japan.

During the coming months a wide selection of Japanese films which are considered suitable for Western audiences will be given their European premieres at the Gala Royal, and eventually Kenneth Rive hopes to screen them in all major cities in the country.

Chosen for the opening night was "When A Woman Loves" directed by Heinosuke Gosho, who in 1931 made Japan's first talkie. It was very well received.

SHOCHIKU'S overseas manager, Shigemasa Takarada, star Yoshiko Sano and scriptwriter Ben Sawamura flew over from Tokyo for the opening.

At a lunch in their honour on Monday Ken Rive said that he hoped that the opening of the Japanese season here would help to remove the severe restrictions on the import of British films into Japan and would pave the way for co-production between Shochiku and Gala.

He paid a nice compliment to Frank Hazell for his work in organising the Grand Pageant.

OVER the years the London and Home Counties SCMA branch ball has built itself a reputation for being one of the brightest nights out for cinema workers. But it has been largely confined to employees of London area cinemas.

This year's ball, held at the Lyceum, London, on Monday, established the event as a truly national affair, with almost 1,500 present. The finalists in the "Miss Cinema" contest came

from as far north as Glasgow, as far south as Boscombe.

The winner, Glenys Bust of the Odeon, Nottingham, was awarded a holiday in Italy, silver challenge cup, gold wristlet watch, a Jeroboam of champagne, nylons, travel suitcases and a night out at a London club. Main prize for the runner-up, Diane Bettridge, of the Classic, Chelsea, was a week's holiday at a Butlin camp, and the third prizewinner, Ellen Lloyd, of the Savoy, Paddington, received as a principal prize a week-end in London.

Both newsreels, British Movietone and Pathe News, were there to film the night.

The prizes were presented by Italian actor Rik Battaglia and Elk Sommer, stars of Richard Todd's "Don't Bother To Knock."

During the night SCMA general secretary Bill Ellison presented a cheque "in appreciation of his services to the society," to past treasurer, Lew Remington.

ARRANGEMENTS are well in hand for the Film and Television Industry Sports Association's annual film ball at the Royal Festival Hall on November 11, starting at 11.30 p.m.

Many stars of the entertainment world and sport have accepted invitations and the programme for the evening promises a most enjoyable time.

The tombola—an innovation last year—will be a feature of the evening again. The organising committee has collected a fine array of prizes, but would welcome some more to add to the collection. If anyone would like to contribute a gift—large or small—it can be sent to R. F. Frost at the BFPA offices, 49, Mount Street, W.1.

IN extending our good wishes for a long and happy retirement to Jympson Harman and his wife Jennie, we also extend greeting to Jymp's successor as film critic of the *London Evening News and Star*—Felix Barker.

His appointment was announced by Reg Willis, editor of the *News and Star* at the luncheon given by the Film Industry Publicity Circle to bid a fond farewell to Jymp and his wife.

Reg also mentioned that he was going to appoint a special show-business writer. The job goes to Julian Holland.—*The Stroller*.

'Kine.'-MGM £600 showmanship co test —an example to industry

"IF MORE companies took a leaf out of the 'Kine.'-MGM book and organised similar competitions to this, it would provide an even greater incentive for cinema managers throughout the country." This was said by Bill Cartlidge, assistant managing director of ABC, when winners of the annual "Kine."-MGM Showmanship Contest were presented with their prizes by comedian Eric Sykes last Wednesday.

Praising the competition, Mr. Cartlidge said that in these days of rationalisation—"to use a word that has become synonymous with the film industry"—it was important to give films the maximum amount of publicity. It was no good sitting down and waiting for a winner to come along because, "as much as we would like, we are not going to get winners every week."

Second win

Winner of the contest, D. G. Adams, manager of the Regal, Kirkcaldy, who received a cheque for £100 and a silver lion, also praised the competition. Mr. Adams, who won the contest two years ago and is the first manager to win it twice, commented: "The entire industry is grateful to MGM and the KINE. for holding this contest, which gives so much encouragement to the cinema manager to publicise the pictures he shows."

The runner-up, C. W. Roberts, manager of the Odeon, Wrexham, who received a cheque for £50 and a silver lion, supported Mr. Adams's remarks, adding that he hoped the contest would "go on for many years to come."

Introducing Eric Sykes, Charles Goldsmith, managing director of MGM, said the standard of entries this year—the eleventh—was as good, if not better, than previous years.

The contest, he said, was producing excellent results, not only for MGM as the renters, but also for the theatres. Mr. Goldsmith went on to say that the public was again "becoming aware of the movies." It was vital "to get the public back to where it was years ago" and whether or not a manager came up with the winning cheque in the competition, the object was the same.

He welcomed the participation in the contest,

for the first time this year, of the CMA group and said he was pleased to see more interest from independent cinema managers. In fact, two independent managers were among the prize-winners during the year.

Charles Young, congratulating KINE. and MGM on the contest, threw out the challenge that a CMA manager next year would win the first prize. The competition would, he said, be keen from CMA.

CMA was represented at the prizegiving by Charles Young and Don Murrey. Apart from Charles Goldsmith, MGM was represented by Cecil Maitland, company secretary, Douglas King, general sales manager, W. Brereton, personal assistant to Charles Goldsmith, Ron Lee, director of publicity, advertising and exploitation, W. Hutchison, and Vic Selwood.

Among those from ABC, apart from Bill Cartlidge, were David Jones, Douglas Ewin and circuit supervisors L. E. Carpenter and F. C. Cockrell.

Also present were: P. Sutton, trade paper group editor, Odhams Press; W. G. Altria, editor of KINE.; Stanley Collins, KINE. advertisement manager; Josh Billings, J. W. Davies, Arthur Taylor, Charles Brown, Wyndham Lewis and Bert Elton.



Winner of the contest, D. G. Adams of the Regal, Kirkcaldy, with the Golden Lion and £100 cheque presented to him by Eric Sykes



Charles Goldsmith and Eric Sykes with C. W. Roberts, Odeon, Wrexham, the runner-up



Charles Young, W. G. Altria, editor, "Kine"; Jock Macgregor, Bill Cartlidge, Charles Brown, David Jones, Bert Elton; Wyndham Lewis, Douglas King

News of the Week

20th-Fox adds seven pictures to Shepperton—Elstree schedule

20TH CENTURY-FOX has added seven British features to an already large production programme: preliminary details were decided by Fox production chief Robert Goldstein before he returned from London to Hollywood last week.

All the films will be made during the winter and spring at either Shepperton or MGM, Elstree, where the first, "Topaze," is now in production.

A Dimitri de Grunwald production this is produced by Pierre Rouve and directed by Peter Sellers, who also stars in this screen version of the Marcel Pagnol stage play. The story, to be shot partly on location in France, tells of a timid French schoolmaster (played by Sellers), who believes honesty is the best policy until life kicks him around so much he becomes an unscrupulous and ruthless business man.

Co-stars

The second subject will be produced by Walter Shenson (he produced "The Mouse that Roared") and is called "A Matter of Who." Noel Coward is the star and he plays a health department official in this story which concerns the search for a man who starts a smallpox scare when he arrives in Britain. Two promising Fox contract players will co-star: Juliet Prowse and Ken Scott.

Milton Holmes, who wrote this comedy-melodrama script, will direct and there will be locations in the Alps early in the New Year.

"The Visit," the play featuring the Lunts which is now running at London's Royalty Theatre, will be the third subject. Nunnally Johnson, who will produce and direct, has also written the script, switching the locale of this dramatic story of a woman's revenge from a town in Germany to a town in the American North-West.

Stage play

The fourth property is "The Innocents," which director Jack Clayton has chosen to follow his successful "Room at the Top." Deborah Kerr will play the leading role in this adaptation of the London stage play, which is based on D. H. Lawrence's novel, "The Turn of the Screw."

The fifth, set for early New Year production, is a screen version of the Geoffrey Household best-seller, "Watcher in the Shadows," which Eisinger is now scripting. Henry Jones will produce this story of a former intelligence agent who learns that someone is going to murder him.

The sixth, a Royal Navy and Army Commandos will be featured in the sixth subject—"The Greatest Show on Earth," which is based on the best-selling novel about the raid on St. Nazaire in 1942.

Robson ("The Inn of The Sixth Happiness") returns to England for the seventh—a

screen version of the Jan de Hartog novel, "The Inspector." Robson will produce and direct the subject with locations in Holland and in the Mediterranean.

Three councils move against rowdyism

THREE more local authorities are taking action against rowdyism in cinemas, Wolverhampton, Manchester and Lindsey County Council, Lincs.

In Wolverhampton, the Watch Committee is seeking to adopt a by-law for a £5 fine for "threatening, abusive or insulting language or conduct in public places of entertainment."

Manchester Watch Committee has similar plans. This is a sequel to the efforts of Manchester and District branch CEA to get all local authorities in its area to consider the introduction of such a by-law. Recently representatives of the branch had a meeting with Manchester police officials on the subject.

Lindsey County Council has already adopted a by-law authorising the prosecution of people who misbehave themselves in places of entertainment.

The by-law provides for a fine not exceeding £5 and will apply to the whole of Lindsey with the exception of the boroughs of Louth, Grimsby and Cleethorpes.

ABC opens big tenpin centre next month

SAID to be Britain's largest tenpin bowling centre, The Princess Bowl, Dagenham, Essex, is to be opened by Associated British Cinemas on Saturday, December 3. It will be the second bowling centre in which ABC is interested. AMF was responsible for the first British tenpin venue at Stamford Hill, North London, which was opened eleven months ago and which, for some months, has been under ABC management.

The Princess Bowl will have 24 lanes and it will be the first centre to be built on two floors with 12 lanes on each floor.

There will be accommodation for 189 spectators, the latest AMF equipment, and a bar for light refreshments, as well as a licensed club.

ABC will introduce special sessions for children at Dagenham. The Stamford Hill Centre has conclusively demonstrated that the sport is a big attraction for the younger members of the family as well as adults.

ABC is also well advanced in its plans for further centres at Wylde Green, Sutton Coldfield, and Tuebrook, Liverpool. Both are due to be opened early in the New Year.

REUTERS WILL CONTRIBUTE TO VISNEWS

REUTERS, the international news agency, is to be associated with visual news reporting by becoming a shareholder in the British Commonwealth International Newsfilm Agency (BCINA) and a member of the BCINA Trust. Reuters will also have a director on the board of BCINA.

Other shareholders in BCINA are: the British Broadcasting Corporation, The Rank Organisation, the Canadian Broadcasting Corporation and the Australian Broadcasting Commission.

It is planned that from the entry of Reuters into its ownership, the world resources of BCINA will be expanded and Reuters will be linked with the rapidly developing realm of visual news reporting.

For over a century Reuters has reported and distributed the world's news to the world, while BCINA, since 1957, has been providing a service of impartial news on film—the Visnews Service—to television stations in all parts of the world.

The service is provided daily by the speediest means available including, in Europe, access to the Eurovision link.

BCINA's sole purpose is the servicing of a comprehensive world daily newsfilm report. Among the subscribers to the Visnews Service are all the major West European television stations, three tv stations in Eastern Europe and tv stations in North America, Japan, the Middle East, North Africa, Thailand, Australia and New Zealand.

In addition to its headquarters in London, BCINA has offices in Singapore, Paris, New York and Hilversum. BCINA staff cameramen are posted in the principal capitals of Europe, in the Middle East, and in South-East Asia, and it has an international network of freelance cameramen.

LCC allows later shows

FOLLOWING representations by the London and Home Counties CEA branch, the LCC has given permission for London cinemas to stay open until 11 p.m. on Sundays instead of until 10.30.

The period has been extended because of the greater length of films now being produced.

Anglo charity premiere

ANGLO AMALGAMATED'S Peter Rogers production "Watch Your Stern" will be given a charity premiere at the Regal, Portadown, N. Ireland, on November 25, to help the Variety Club.

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Rank's new release deals for U.S

RANK's "Make Mine Mink," produced by Hugh Stewart, directed by Robert Asher and starring Terry-Thomas, Athene Seyler, Hattie Jacques and Billie Whitelaw, is to be distributed in the United States by Continental Distributing Inc.

The deal was announced by The Rank Organisation this week. In addition, a contract has been signed under which Walter Reade will undertake the theatre distribution of a number of Rank reissues.

These include "The Lavender Hill Mob," "The Man in the White Suit," "Tight Little Island" ("Whisky Galore!"), "Genevieve," "Great Expectations," "Kind Hearts and Coronets," "The Promoter" ("The Card"), "The Titfield Thunderbolt," "The Red Shoes" and "Hamlet."

The Julian Wintle-Leslie Parkyn production, "Tiger Bay," was the last Rank film to be distributed in the U.S by Continental Distributing. Rank's "The Royal Ballet," which opened in New York at the beginning of last month, is being distributed throughout the U.S by Lopert Films.

Frank Fisher, vice-president and general manager of The Odeon Theatres (Canada) handles the detailed negotiations for the distribution of Rank films in the U.S.

'Beat Girl' beats a Saturday record

"BEAT GIRL," the Renown release which opened last Friday at the London Pavilion, is reported to be doing very well. The combination of Adam Faith and John Barry is drawing the teenagers and has resulted in the biggest weekend take at this theatre since Easter. The take on Saturday was an all-time record for the London Pavilion.

House Full boards were out by 3 p.m. on Saturday afternoon and on Sunday capacity business was again reported.

"Beat Girl" has also pulled in fine business at four ABC pre-release situations—Plymouth, Scunthorpe, Carlisle and Aldershot.

The picture goes out on London ABC release from December 4.

Industry must get a share of toll-tv

THE industry would be wrong to oppose toll-tv, AIC president Harry Mears said at the association's council of management meeting last week. Instead, it should "try to get a share of it," he said.

Alderman Mears commented: "I don't think you will stop it. You might just as well try and put the clock back. . . . If we are going to have toll-tv, which will be another death blow to the cinema, it should be shared with the people who have cinemas when it comes into operation."

The trade, he added, should get together and work out a scheme whereby exhibitors still trad-

'BEN-HUR' OPENING IN MANCHESTER

MGM's "Ben-Hur" will open with a gala celebrity-studded premiere, at CMA's New Oxford theatre on Monday, November 28, and will play at this theatre for a long-term engagement.

"Ben-Hur" will be shown daily at the New Oxford theatre at 6.45 p.m. and there will be matinees on Wednesdays and Saturdays at 2 p.m. There will be one performance on Sundays, at 5.45 p.m. Matinees will be held every day from December 26 to January 7. All seats will be bookable in advance.

ing are allowed a share of profits made by toll-tv. If the industry could get that undertaking toll-tv could be "a Godsend to some of our members."

Ald. Mears made this comment after considering replies so far received to the questionnaire sent out by general secretary Aubrey Partner seeking members' views on the policy the AIC should adopt in its submission to the Pilkington Committee.

Of the replies received up to last week, 80 per cent. said they were not in favour of toll-tv and 20 per cent. said they were. Seventy-five per cent. said any profits from toll-tv, after operating expenses, should be placed to the credit of the British Film Production Fund.

Sixty per cent. said "Yes" and 40 per cent. "No" to the question: "Should toll-tv be controlled by the Government and run as a Government issue?"

To the question, "Should a company be formed for exploitation of toll-tv and the vested interest of such a scheme placed to all exhibitors according to the number of shows which they operate within the country?" 75 per cent. replied "Yes" and 25 per cent. "No."

Answers to the following questions on a third tv channel were as follows:

Are you in favour of a third tv channel? 40 per cent. said "Yes"; 60 per cent. said "No."

Should it be in the control of the Government? 60 per cent. said "Yes"; 40 per cent. said "No."

In the hands of independent exhibitors other than those already interested in television channels? 60 per cent. said "Yes"; 40 per cent. said "No."

Should the profits and benefits of a third tv channel go towards the production of British films so that the existing levy can be reduced or completely abolished? 80 per cent. said "Yes"; 20 per cent. said "No."

Should the shares of this be in the hands of independent cinema owners other than those at the present moment already represented in television? 60 per cent. said "Yes"; 35 per cent. said "No."

Should this third channel be used for educational purposes under Government control? 65 per cent. said "Yes"; 35 per cent. said "No."

The following questions were asked on commercial radio:—

Are you in favour of commercial radio? 30 per cent. said "Yes"; 70 per cent. said "No."

Should the benefits of commercial radio be invested in the entertainment industry in general? 70 per cent. said "Yes"; 30 per cent. said "No."

Should a third channel be created for special educational purposes? 42½ per cent. said "Yes"; 57½ per cent. said "No."

CEA Branch report

Sunday levy campaign has mixed success

LONDON AND HOME COUNTIES.—The branch is to continue pressing the LCC to abolish Sunday Opening contribution or reduce it to a nominal annual sum.

Branch secretary Arthur Taylor said this at a press conference last week at an executive meeting when the decision to reduce the levy by £10,000 to £100,000 was considered.

Said Mr. Taylor: "We are sure that the LCC has done, but we should like to see the Act should be interpreted by the council. The branch's submission had, he said, asked that the levy be reduced to a nominal sum of £10,000."

The branch has been negotiating with a number of local authorities for cuts in the levy. Croydon Borough Council had reduced it from 5 per cent to 4½ per cent; Bexley had cut it to 4 per cent; and Erith had granted a reduction from 10 per cent to 7 per cent. Chislehurst, Rochester and Penge had refused reductions and Lambeth County Council had asked for more information, reported Mr. Taylor.

In addition, a branch delegation is seeking a meeting with West Ham Council. Its levy, the branch claims, is abnormally high.

Hooliganism.—Two more local authorities—Maidstone and Rochester—have adopted by-laws covering hooliganism in cinemas; and, Mr. Taylor reported, the branch hopes that more larger authorities will pass similar by-laws.

Most authorities, he said, were asking for examples to prove the need for a by-law in their area.

Interval.—As a result of meetings by the branch with the Middlesex County Council, the local authority has granted permission to cinemas to hold an interval at children's matinees during which confectionery is sold. The county council had originally proposed to prohibit intervals for the sale of confectionery at children's matinees. It will now review the position annually.

IFFPA POLICY

—continued from page 3

its course to observe the regulations, will withhold future approval of that festival.

3. IFFPA recommends that festivals should not last longer than 12 days and in no circumstances should more than two films be shown in any one day. Also the contribution of each participating country should not exceed two films.

4. The council will limit the number of competitive festivals to which its approval will be given and will limit to a maximum of four the number of festivals which should be permitted to restrict entries to films not shown outside their country of origin.

5. The IFFPA will leave its member associations entirely free to make their own decisions as to whether or not they participate in any particular festival, and the recognition of a festival by the federation will not in any way commit its members to take part.

Applications for 1961 festivals will be considered by the IFFPA as and when they are received.

ABC TV CAMPAIGN

—continued from page 3

impetus to the circuit's New Year release. ABC states: "There is every evidence that the campaign used during the summer was entirely acceptable to the public and appreciated in its motive of bringing about a big appreciation of cinema-going."

"Moreover, the special appeal to age groups was considered to be particularly effective, countering as it did the tendency for these age groups to be less habitual cinema-goers."

ABC is also working on several new ideas for advertising films on commercial television which it hopes to introduce in many parts of the country during the coming months.

DE LANE LEA

SOUND STUDIO

"Best in the Country"

GERRARD 3441

World Markets

Pay-television backers willing to gamble a million dollars

NEW YORK.—Backers of the forthcoming pay-tv experiment in Hartford, Connecticut, told the Federal Communications Commission in Washington that they are willing to gamble a million dollars over three years for possible future profits.

At the hearings, Thomas F. O'Neil, president of RKO General, partner with Zenith Radio in the experiment, which would utilise the Phonevision system, testified that the experiment would lose an estimated 1,058,000 dollars during the three-year tryout.

He hoped to get the experiment rolling within six months to a year if the FCC gives its approval. Toll-tv would take up 40 hours and free-tv 30 hours during the test period. The cost of programmes to subscribers would range from 25 cents to a top of 3.50 dollars. Installation of the system would cost upwards of 7.50 dollars and there would be a maximum 75-cent weekly service fee.

Programmes would be based on public demand and whether they were box-office events that could not be seen free on regular television. They were willing to take a loss on such items as operas and ballet to give the sessions "balance and prestige."

It was estimated that the average price of a movie would be one dollar with some as low as 25 cents. First night plays or other special events would cost as much as 3.50 dollars.

+ + +

1961 SHOULD see an additional 100 features added to the overall release pattern according to exhibitor leaders if all the recent announcements come to fruition.

It is expected that 255 features from the major distributors will also be forthcoming again.

+ + +

THE nine months operating profit of American Broadcasting-Paramount Theatres Inc. was the

highest in the history of the company, according to president Leonard Goldenson.

The net operating profit for the first nine months of this year was 7,522,000 dollars or 1.80 dollars per share—an increase of 44 per cent. over the same period of 1959.

Much of the increase is due to better television returns while the theatre business, he reported, in the third quarter was approximately equal to last year, despite a slow start in July. Results for August were the best since 1955.—Mel Konecoff.

SPIO survey on the impact of tv in Europe

BONN.—SPIO has published a survey of the impact of television upon cinema-going in European countries. It shows that cinema admissions start decreasing wherever a television transmitter opens but there are a multitude of trends in different areas.

The general way of life in a country, its living standard, economical structure and social situation are major factors in the development of television viewing and cinema-going.

The theory that (in Europe) 20 million cinema admissions are lost for every one million new tv sets in operation is not correct.

However, the report goes on, the cinema industries in countries which originally had a high level of cinema-going—such as the U.S or Great Britain—have suffered heavily, while in other countries where movie-going was not so popular, the cinema has not taken such a hard knock.

From the Hollywood point of view this is important—it means sales will not decrease sharply.

Introduction of a second tv network—the ITA

'CHEAPER TO FILM IN HOLLYWOOD'

Producer William Perlberg is reported to have said that production costs in Europe have increased to such an extent that it is cheaper to make a film in Hollywood where the best facilities in the world are available.

Pictures that require special locales and settings would have to be the exception.

He also thought that American participation in film festivals abroad was most desirable and they should be represented at all of them.

network in Britain is an example—is cited by SPIO as an important adverse factor likely to influence attendances.

Despite the rapid introduction of tv in West Germany, movie admissions actually went up during first five years of tv, but, finally, in 1957, the tide turned and movie admissions in Germany decreased by 19.4 per cent. in 12 months.

The table indicates that all European countries are still a long way from a stable platform in admission figures. European observers believe that, except some few "hot spots" like Sweden, there will be no dramatic conflict between cinema and television because of the relatively low speed with which tv has been moving forward.

If these observers are right, most European markets are likely to stay intact as important buyers of Hollywood and British product.—Gustav Genschow.

Cinema 'lock-out' prods Minister's memory

PARIS.—All cinemas in France will close at nine o'clock on November 20. There will be no last performance.

This is the way French exhibitors aim at reminding the Government that it has made promises and must keep them.

M. Delafon, of the Exhibitors Federation, said: "M. Malraux, the Minister of Culture, has made promises and so has the Minister of Finance."

"We expected entertainment tax relief long before this. The closure measures do not constitute a threat; they are just a reminder that the promises have been made and now we expect them to be kept."

M. Delafon said that there was no fear at the moment that a large number of cinemas would be forced to close down for good, "but that may come" he said.

"We do not expect cinemas in France to close one by one but, unless something is done soon, they will not be able to keep hanging on, and many may be forced to close together. It would not be gradual it would be sudden. We hope to avoid that."—Henry Kahn.

Decrease of movie admissions in 1959 against base year. Base year is post-war year having highest cinema admission totals. Base year is given for each country in parentheses.

number of years regular opera- including 1959		total p.c. decrease	average per year	number of years in which attendances decreased
6	Belgium	13.6 (1956)	4.5	3
7	West Germany	19.4 (1956)	6.5	3
7	Denmark	22.0 (1953)	3.7	6
8	France	14.5 (1957)	7.3	2
12	Great Britain	60.3 (1948)	5.5	11
7	Italy	8.7 (1955)	2.2	4
5	Luxembourg	2.2 (1958)	2.2	1
6	Holland	20.0 (1956)	6.7	3
5	Austria	5.7 (1958)	5.7	1
5	Sweden	14.3 (1959)	14.3	1
13	U.S	53.4 (1947)	4.5	12

No figures are available for Switzerland.

DE LANE LEA

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HITCHCOCK**

★ **PSYCHO**

★ **UNIQUE**

★ **FIRST CLASS**

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BRING

BACK THE

PEOPLE

TO THE

CINEMA

IN THEIR

THOUSANDS



— OF COURSE!

THE RANK ORGANISATION LIMITED
38 SOUTH STREET · LONDON · W.1
TELEPHONE: MAYFAIR 7454



KW/BJM

19th October, 1960

F. E. Hutchinson, Esq.,
Paramount Film Service Limited,
Paramount House,
162-170 Wardour Street,
London, W.1

Dear Fred,

Alfred Hitchcock's PSYCHO

You have been good enough to go on record with an appreciation of CMA showmanship in the circuit handling of "Psycho". I feel now that I can do no less than express our own admiration of the picture - both as entertainment and as a box-office property - and of the imaginative policy conceived by Alfred Hitchcock and the Paramount people for its presentation.

The figures which have been coming in since the initial release of the film provide their own commentary on the success of your policy.

The results have really been outstanding and as gratifying to us as they must have been to you.

Yours sincerely,

Ken
Kenneth Winkles

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AND LOOKS FORWARD
EAGERLY TO THEIR
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OF

"LAWRENCE OF ARABIA"

BEFORE
THE CAMERAS
JANUARY 2, 1961

Four Films

by JOSH BILLINGS

West End

THIS WEEK I said I'd eat my bowler, band an' if "Saturday Night and Sunday Morning" (British Lion—Bryanston—British) was not a success. No need to sharpen my teeth, for the picture opened at the Warner Theatre with an unprecedented bang. It received titillating, as well as rave, notices, and also had record paper-back book sales to speed it on its way.

Incidentally, I hear that the sizzling low-life melodrama can only remain at the Warner Theatre for three weeks because the hall has other important commitments. I feel like shouting "Shame!" but am quite sure "Saturday Night and Sunday Morning" will never be allowed to languish in idleness until it goes out on January 29, 1961. Make a bee-line for Broadwick House and mind you're not killed in the crush.

+ + +

"THE ALAMO" (United Artists-Todd-AO), the picture which cost as many pounds as "Saturday Night and Sunday Morning" did pence, has really put the Astoria, Charing Cross Road, back on the map. A "hard ticket" job with seven evening shows and four matinees a week, it's proving yet again that there is something in making filmgoing an occasion. People like doing themselves proud and these days many can afford a trip "up West."

+ + +

ALTHOUGH "The Criminal" (Anglo Amalgamated—British) encountered terrific competition it got many lengthy and favourable notices. The prison melodrama went into the Plaza last Thursday and enjoyed a highly prosperous weekend. When you realise that "The Criminal" followed "Psycho" (Paramount), Alfred Hitchcock's fabulous thriller, its performance is even more commendable. Keep an eye on "The Criminal," it could do you a good turn.

+ + +

IT'S IMPOSSIBLE to think of Studio One, Oxford Street, as other than a Disney house. "Maryanna" (Disney), which had a marvellous run, has just been succeeded by "The Jungle" (Disney), an outstanding True Life Adventure melodrama. The last-named immediately moved into the big money and should keep the registers in trim for "The Swiss Family Robinson" (Disney), which takes over at Christmas.

+ + +

NOW FOR the last, but by no means the least, of the newcomers. "Beat Girl" (Renown British), the beatnik film with music to match, stormed the London Pavilion. Featuring singer Adam Faith and boasting of a best-seller track by John Barry and his boys, it's attracting the cool, and the square customers

from miles around. It goes out on December 5 so you'd better tune in quick.

+ + +

WHAT OF the "old-timers"? "The Millionairess" (Twentieth Century-Fox-CinemaScope—British) continues to coin money at the Carlton, Haymarket. The polished team work of co-stars Sophia Loren and Peter Sellers in the Wolf Mankowitz screen version of Bernard Shaw's play is the talk of the town. "The Millionairess" is democratic and appealing to all classes.

+ + +

WE ALL THOUGHT that "Foxhole in Cairo" (British Lion—British), the espionage-cum-war melodrama, was no cop, but how wrong we were. The film's had a marvellous run at the Odeon, Leicester Square, and has also been successfully launched in a number of pre-release situations. It departed from the Odeon last Sunday, and "Man In The Moon" (Rank—British) is now in possession. The latter, a Kenneth More comedy, literally had a right royal premiere on Monday.

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MGM's "The Giant Of Marathon" (Dyaliscope—Italian) stood up well at the Leicester Square Theatre. Steve Reeves, its muscle flexing star, has a large following and his fans definitely went out of their way—the Leicester Square Theatre is not normally on their route—to support it. Tomorrow, "Portrait In Black" (Rank-Universal), a crime-cum-woman's film, is due in.

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THERE'S been a steady demand for "The Siege of Sidney Street" (Regal-Dyaliscope—British), a real life turn of the century gangster melodrama set in London, at the Odeon, Marble Arch. The second feature, "Hello London" (Regal—British), a lively extravaganza photographed in Technicolor, offers effective contrast. The bill stands a good chance on release.

+ + +

"MURDER INCORPORATED" (Twentieth Century-Fox-CinemaScope), an "X" certificate factual thriller, was scheduled to go into the Rialto, Coventry Street, last Thursday, but "Let's Make Love" (Twentieth Century-Fox-CinemaScope), the Marilyn Monroe musical, refused to budge. The film's been running in the West End since August 25 and taking marvellous money.

+ + +

THERE'S not a shadow of a doubt that "Shadows" (British Lion—American), that remarkable film about life among Manhattan's Negro population, is a showman's proposition. It's playing practically non-stop at the Academy, Oxford Street, and you still have to get up early if you want to get a seat.

"DOCTOR IN LOVE" (Rank—British), the crazy clinical comedy, goes from strength to strength at the Ritz. If it stays much longer, and you can be sure it will, it'll be claiming settler's rights. Help yourself to the laughter-packed elixir of box office life.

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NO DRAUGHTS round the pay-box at the Cameo-Royal, Charing Cross Road, although "The Nudist Story" (Eros—British) has been occupying the theatre for months. From the word "go" the takings have been really hot.

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AS FOR THE Cameo-Poly, Regent Street, it's still attracting large audiences with its unique "double bill," "Jazz On a Summer's Day" (Hillcrest) and comedy re-issue "Some Like It Hot" (United Artists). The programme's available for all.

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THE LATEST news of the "hard ticket" jobs is that "Ben-Hur" (MGM—Camera 65—Panavision) continues to pack the Empire and key provincial halls; "South Pacific" (Twentieth Century-Fox—Todd-AO) shows no signs of falling off at the Dominion, Tottenham Court Road; "Can-Can" (Twentieth Century-Fox—Todd-AO) will be transferred from the Metro-pole, Victoria, to the Carlton, Haymarket, for Christmas; and "Song Without End" (Columbia—CinemaScope) is doing nicely at the Columbia Theatre, Shaftesbury Avenue.

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THE RELEASE situation is as follows: "Ocean's Eleven" (Warner-Pathe—Panavision) ended as it began, right in the top flight. The star-decked crime melodrama excited the public's imagination and curiosity from the moment it opened at the Warner Theatre. It didn't get a very good press and not all the bookers and the independents fancied its chances, but it's proved its worth—and how! Subsequent run exhibitors, take the tip.

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ANGLO AMALGAMATED can call its latest "Carry On" comedy "Watch Your Stern," but happily the cash customers can see through the label and recognise the jolly old British brew made by producer Peter Rogers, director Gerald Thomas and the "Carry On" cast. Pre-sold, it got off to a flyer without the benefit of a West End airing and will finish in the same winning enclosure as "Carry On Sergeant," "Teacher," "Nurse" and "Constable."

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"THE TIME MACHINE" (MGM—Metro-scope) is certainly ticking over. The science fiction melodrama, adapted from H. G. Wells's novel, clocked up some fine figures at the Odeon, Marble Arch. It's doing likewise in the suburbs and mainly because it's attracting women, as well as men, and junior refuses to be left out.

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FAR FROM being the disaster many predicted, "The Entertainer" (British Lion—

continued on page 30

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Tel.: Dublin 45086-44982

RENTERS' NEWS

20th-Fox starts shooting Olympic Games picture

SHOOTING has begun in Corinth on Twentieth Century-Fox's "It Happened In Athens," starring Jayne Mansfield and Trax Colton.

The CinemaScope-De Luxe Colour production has Bob Mathias, Olympic Decathlon champion in 1948 and 1952, in a feature role. The picture will also introduce to British audiences Xenia del Mar, one of Greece's top stage actresses. Nico Minardos, who recently appeared in 20th's "Twelve Hours To Kill" will also play a feature role.

The comedy-romance is woven around the 1896 revival of the Olympic Games.

Raoul Walsh will produce and direct his own story, "Marines Let's Go!" for release by Twentieth Century-Fox. John Twist is doing the screenplay and Walsh hopes to get the production before the cameras on December 1 with a top cast. The subject of the picture is a little-known episode in Marine Corps history.

Production has been completed on "Flaming Star" and "Sanctuary," two forthcoming Twentieth Century-Fox CinemaScope release.

Elvis Presley stars in "Flaming Star," with Dolores Del Rio, Steve Forrest and Barbara Eden. Presley will sing four songs in addition to the title tune. David Weisbart produced and Don Siegel directed the CinemaScope-De Luxe Colour production.

"Sanctuary," the Richard Zanuck production of William Faulkner's play "Requiem For A Nun" and his novel "Sanctuary," stars Yves Montand, Lee Remick, Bradford Dillman and the folk singer Odetta. The CinemaScope production was directed by Tony Richardson.

Columbia signs David Swift

DAVID SWIFT has been signed to a five-year contract which will have him writing, producing and directing pictures for Columbia release, under the banner of David Swift Productions.

Swift's first independent production for Columbia will be "The Image Makers," which he will write, direct and produce. "The Image Makers," based on the best-selling novel by Bernard V. Dryer, will be filmed next year on location in North Africa and Europe as one of the studio's most important releases.

Swift, who wrote and directed the highly acclaimed "Pollyanna" for Walt Disney, is currently directing "Petticoats and Blue Jeans" for Disney from his own screenplay.

'I Aim at the Stars' is not dubbed

COLUMBIA wishes to draw to the attention of exhibitors that Charles H. Schneer's production "I Aim At The Stars," is an English language picture, shot on location in Germany with an international cast.

The picture is not dubbed or sub-titled, but was filmed with an English-speaking cast. It is a Morningside-Worldwide SA-FAMA Production released by Columbia and will have its West End premiere on November 24, with general release set for January 9.

EUROPEAN PREMIERE OF 'BUTTERFIELD 8'

MGM's "Butterfield 8" will have its European premiere at the Warwick Theatre, Leicester Square, on Thursday, November 17.

A Pandro S. Berman production "Butterfield 8" stars Elizabeth Taylor, Laurence Harvey, Eddie Fisher and Dina Merrill.

Daniel Mann directed the picture which is in CinemaScope and Metrocolor. Charles Schnee wrote the screenplay from John O'Hara's novel.

Edgar Wallace music is exploited by Anglo

A BIG exploitation campaign on the background music to Anglo Amalgamated's new series of thrillers based on the stories of Edgar Wallace is to be launched in the near future.

Entitled "Man Of Mystery" the background music was written by famous composer Michael Carr. It has been recorded by top instrumental group "The Shadows" and Columbia Records will be issuing the disc.

Publishers of the sheet music B. Feldman, Columbia Records and Anglo Amalgamated's publicity department are co-operating on exploitation for the disc.

Anglo is arranging for special tie-up posters on the music and the record, with facilities for overprinting the individual Edgar Wallace titles to be available to theatres playing the films and for tie-up window stickers for record dealers.

'G.I. Blues' opening in New York and London

HAL WALLIS'S "G.I. Blues" opens its New York premier engagements today (Thursday) at the Victoria Theatre, Broadway and 46th Street, and at the Plaza Theatre, London, on November 10.

Juliet Prowse co-stars with Elvis Presley in the Technicolor comedy-with-music, which also features Robert Ivers, Leticia Roman, James Douglas and Sigrid Maier.

100,000 students see 'Ben Hur'

MORE than 100,000 students have now seen MGM's "Ben-Hur" at special student matinees in this country, staged during school hours.

This remarkable figure has been achieved in a very short time, for only London has had the opportunity of a lengthy series of student shows. Other cities have just started their "Ben-Hur" playdates.

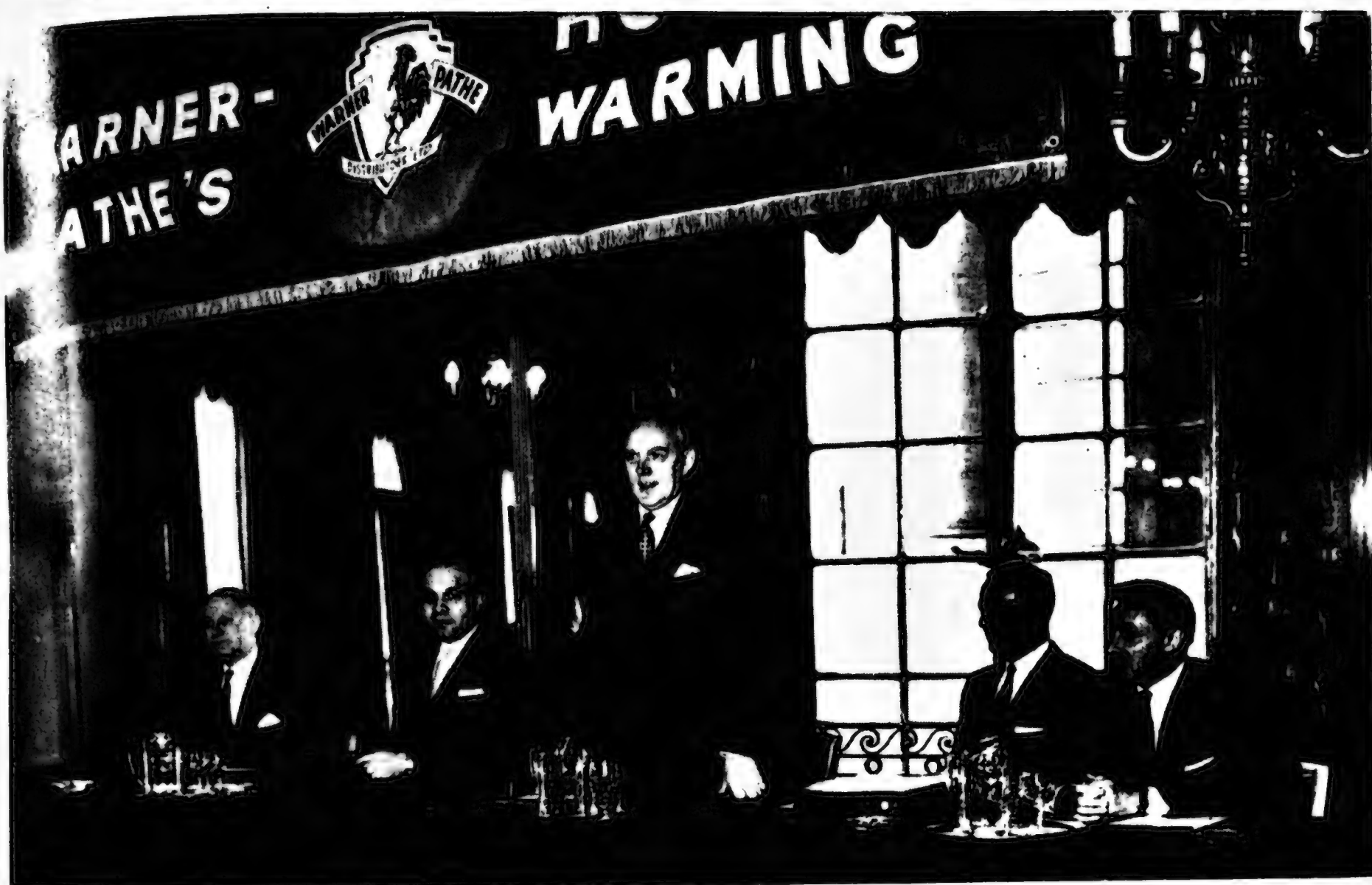
British Lion's 'Suspect' opens on November 1.

BRITISH LION'S "Suspect"—made by Boulting Brothers under the working title "The Risk"—opens at London's Regency cinema, Bayswater, on November 13, showing with the picture will be "Britain."

"Suspect" is based on Nigel Balchin's novel "A Sort of Traitors."

Stars are Tony Britton, Virginia Maskell, Ian Bannen, Peter Cushing and Donald Pleasence.

WARNER-PATHE'S FIRST BIRTHDAY



The launching: Warner-Pathe's first sales convention, with representatives of ABPC, and Warner Bros. in attendance. Managing director Louis Lewis opens the convention

A promise well-kept is springboard for successes to come

ONE year ago, when Warner-Pathe came into being as a distribution company it made a promise, giving an undertaking to provide a really big programme of releases to keep exhibitors throughout the country supplied with top quality product. After just one year of business, it is clear that the promise has been kept.

From the many successes the past months have brought to this, the youngest company in the industry, it is enough to pick out a few. "Tommy the Toreador," Tommy Steele's exuberant excursion into Spain; "The Story"; "A Summer Place"; that amusing lesson in how to be one-up on your opponent, "School for Scoundrels," with Ian Michael, Terry-Thomas and Janette Scott; "All is a City"; Charlie Drake's invasion of the film world in "Sands of the Desert"; the top comic, Jimmy Edwards, and his dry humour in "Bottoms Up!"; chills and thrills for the strong-nerved in Allied Artists' "House on Haunted Hill"; Frank Sinatra's "clan" in action in "Ocean's Eleven"; both press and box-office approval of Fred Zinnemann's "The Nun's Story";

Victor Mature's swashbuckling in "Hannibal," and, of course, the record-breaker and record-maker of the year "Hercules Unchained," which has outdone practically every existing precedent.

One year of success, and looking at the line-up of films to come, it would seem that this has every promise of being a springboard for successes to come.

First comes, "The Dark at the Top of the Stairs," from Warners, an adult and provocative drama dealing with the passionate and sometimes amusing misunderstandings which occur in the intimacy of two people's lives. Starring Robert Preston, Dorothy McGuire, Eve Arden and Angela Lansbury, this Technicolor production was produced by Michael Garrison and directed by Academy Award winner Delbert Mann. It could well repeat the success of "A Summer Place."

High adventure in Technicolor, with a big star cast, "The Crowded Sky" stars Dana

Andrews, Efrem Zimbalist, Jr., John Kerr, Rhonda Fleming, Keenan Wynn and Anne Francis. This is an airline drama, with a topical twist.

Christmas brings the premiere of "The Miracle," with all the splendour of a multi-million dollar Technirama-Technicolor production. Starring Carroll Baker, Roger Moore and Vittorio Gassman, this is a spectacle which combines a vast canvas of colourful action with a strongly romantic story, which should appeal particularly to women. "The Miracle," produced by Henry Blanke and directed by Irving Rapper, goes into the Warner on December 22 with a gala charity premiere.

The menace of the Mafia—Italy's worldwide brotherhood of crime and extortion, is the subject of "Pay or Die," Allied Artists' thriller, which has already played in the West End. Starring Ernest Borgnine, who in the opinion of several of the national critics gives

his best performance to date. "Pay or Die" is described as a film with the heart of "Marty" and the guts of "Al Capone"—a combination which should add up to box-office anywhere. Directed by Richard Wilson, who also made "Al Capone," it introduces a new star, Russian-born Zohra Lampert, in the feminine lead.

Topicality is provided again, with "Too Hot to Handle," set in Soho's strip club jungle, and starring Jayne Mansfield as a night club queen, Leo Genn as an unscrupulous club owner, German star Carl Boehm and lovely French actress Danik Patisson. Released in December, "Too Hot to Handle" is in Technicolor, and was directed by Terence Young.

With the New Year come "The Sundowners" and "The Long and the Short and the Tall," each sporting some of today's biggest star names. Michael Balcon's production of "The Long and the Short and the Tall," directed by Leslie Norman, and based on Willis Hall's hit play, stars Richard Todd, Laurence Harvey and Richard Harris in a study of men in war, harsh and gritty, but with the gusts of unexpected humour that can shine through the bitterest experience.

Adventures

With the astonishing countrywide success of "The Nun's Story" behind him, director Fred Zinnemann has turned to the vastness of the Australian outback for his next film which stars Robert Mitchum, Deborah Kerr and Peter Ustinov, in Technicolor. "The Sundowners" follows the uproarious—and occasionally hilarious—adventures of a hell-raising drover, whose determination not to be tied down clashes with his wife's dream of a place of their own. Based on Jon Cleary's best-selling novel, "The Sundowners" gives a glimpse of human relationships in the Australia of today: rough, tough, and very likeable.

Two real-life stories with very different settings are "Hell to Eternity" and "Sunrise at Campobello": the first, from Allied Artists, is the true story of American war hero Guy Gabaldon, who won the Silver Star for bringing in single-handed over 2,000 Japanese on Saipan during World War II. The stars are Jeffrey Hunter, as Gabaldon; David Janssen, and musical star Vic Damone in his first straight dramatic role. Produced by Irving H. Levin, the film was directed by Phil Karlson.

"Sunrise at Campobello" is the personal story of one of the greatest political figures of our time; Franklin Delano Roosevelt. It tells of the man who, in the prime of life, was struck down by an affliction against which he fought back successfully, to become the greatest leader of his country in modern times, and one of the most internationally-respected men of his or any other generation. The Dore Schary production, in Technicolor, was directed by Vincent J. Donohue, and stars Greer Garson as Eleanor, and Ralph Bellamy as Franklin D. Roosevelt.

Jeff Chandler is the star of two Warner-Pathe films, one of which, "The Plunderers," will be seen shortly. Made by Allied Artists, this is a study in suspense, with Jeff Chandler as a man who has withdrawn from the world, but has to come out of his seclusion and start living again, when four young saddle-tramps ride into a remote Western town one



Visitors from Warners—with news of Warner films from Burbank in the coming year. Benj. Kalmen-son, executive vice-president of Warner Bros. and Wolfe Cohen, president of Warner Bros. International, flew into London to meet executives of Warner-Pathe



At Warner-Pathe's first sales convention (left to right): Percy Livingstone, D. J. Goodlatte, Cough Nash of Dublin, Arnold Barber, Steve Broidy of Allied Artists

day, and insidiously start to take over. Co-starring are John Saxon and Dolores Hart, and the film was produced and directed by Joseph Pevney.

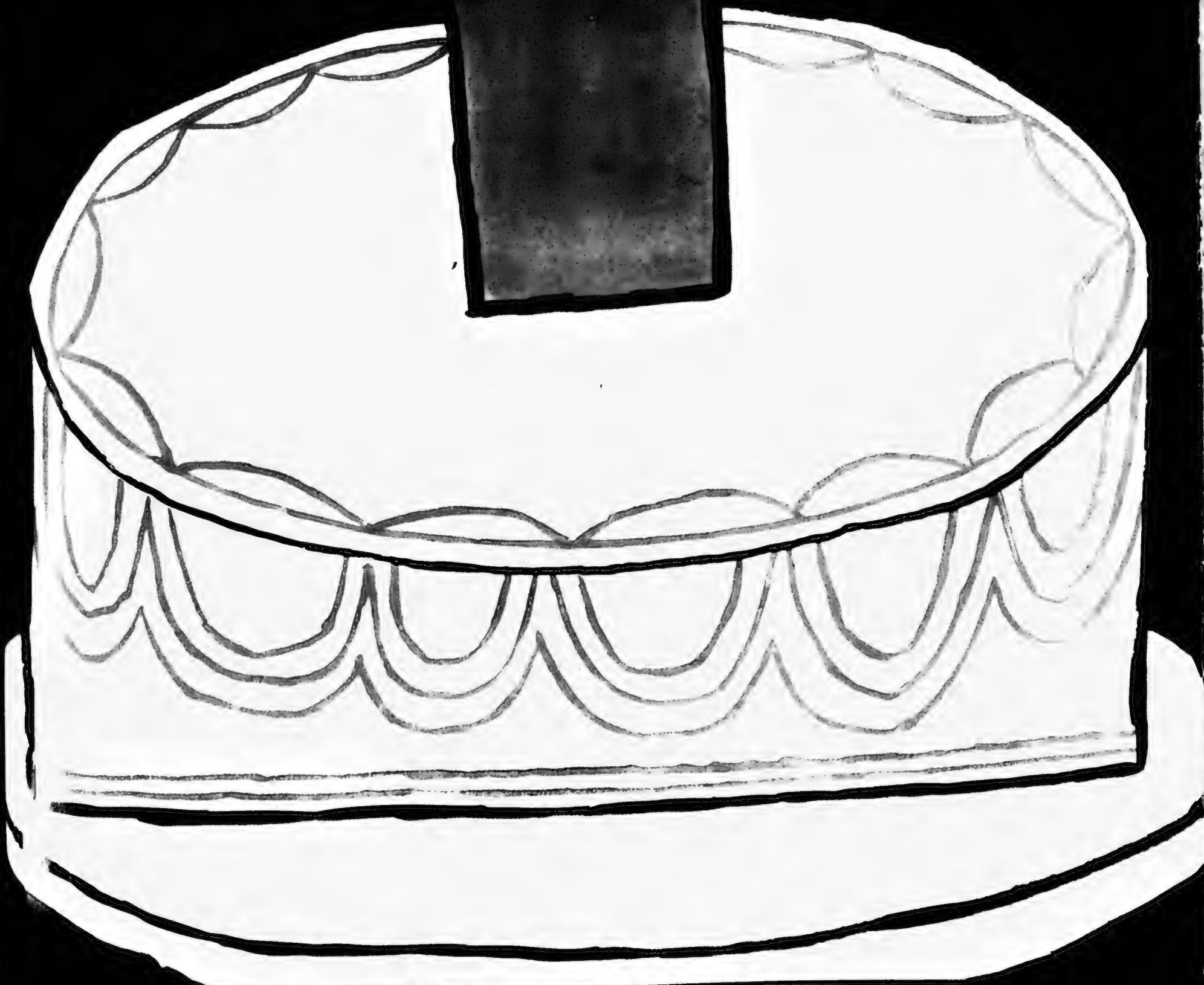
In Britain, during the summer, Jeff Chandler was making "The Story of David" for Associated British, produced by George Pitcher and directed by Bob McNaught. Colourful and spectacular, and filmed partly on location in Israel, this is the Bible story of Saul's rivalry with David and its cast includes Basil Sydney, David Knight, Barbara Shelley and Peter Arne.

Another story of Biblical times is brought to the screen with "Messalina." Belinda Lee stars in the Eastman Color production, as the queen who rose from a beggar girl to dominate an empire.

A sharp contrast in mood is provided in "The Rebel," which marks the debut of Tony Hancock, "the sage of East Cheam," starring in his first Associated British film as a clerk stifled by routine, who descends on the Left Bank of Paris determined to be a painter—and a beatnik at that! Scripted by Alan Simpson and Ray Galton, who have been responsible for the great Hancock tv and radio series, the film was produced by



One of the features of the 1960 CEA Conference—a mammoth cut-out of "Hercules Unchained" dominating the ball given by Joe Levine. The publicity for "Hercules" was on an unprecedented scale and this cut-out was in keeping with the huge campaign



OUR



1959-60

DEADLINE MIDNIGHT
JOHN PAUL JONES
TOMMY THE TOREADOR
THE F.B.I. STORY
THE NUN'S STORY (Roadshows)
HOUSE ON HAUNTED HILL
A SUMMER PLACE
THE SCARFACE MOB
MOMENT OF DANGER
THE BRAMBLE BUSH
BLUEBEARD'S
TEN HONEYMOONS
BOTTOMS UP
CASH McCALL
GUNS OF THE TIMBERLAND
SCHOOL FOR SCOUNDRELS

st. Bl

HELL IS
A CITY

HANNIBAL
THE HYPNOTIC EYE

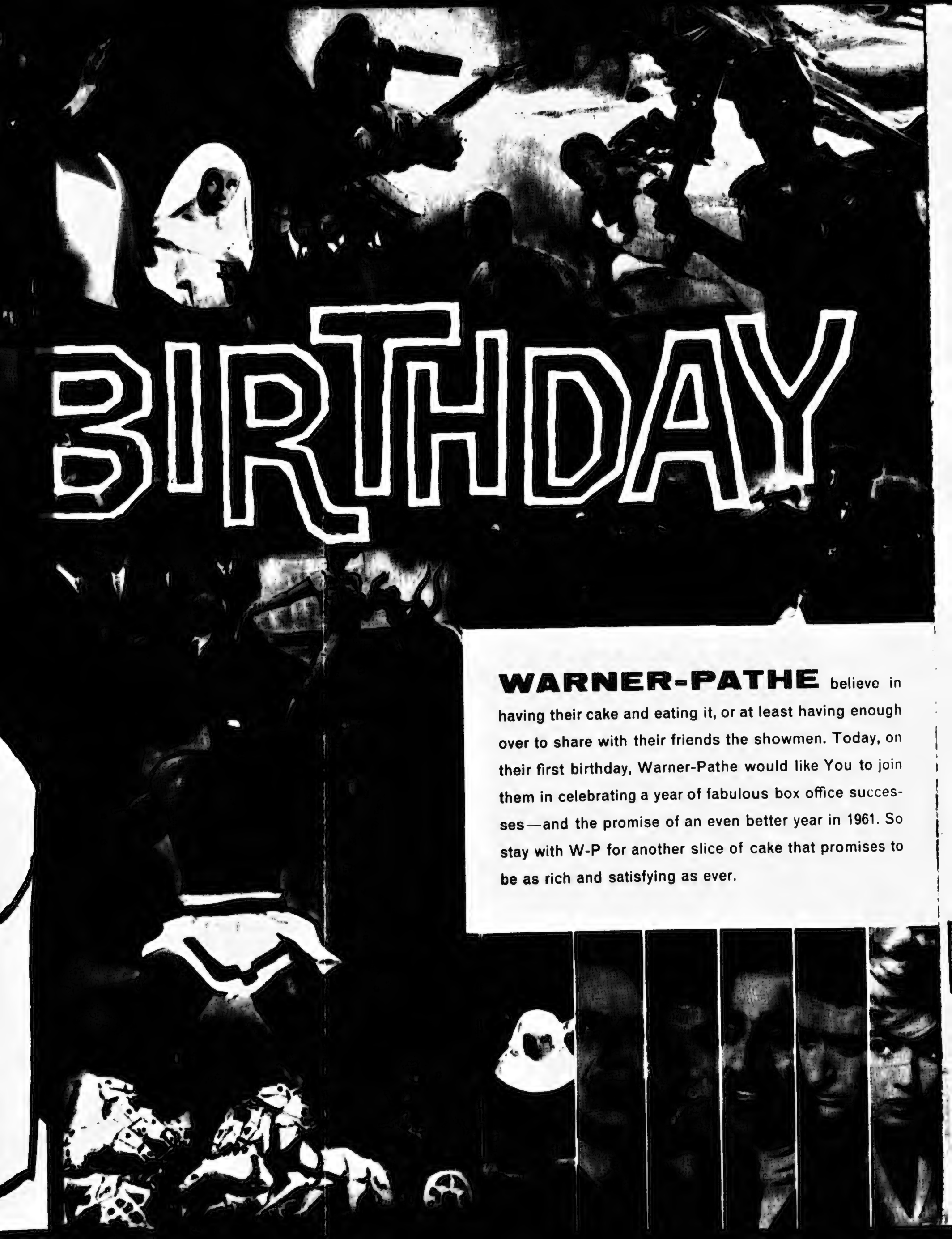
OCEAN'S 11
ICE PALACE

THE
NUN'S
STORY
(General Release)

HERCULES UNCHAINED
SANDS OF THE DESERT

THE RISE AND FALL
OF LEGS DIAMOND

SERGEANT RUTLEDGE
FOLLOW THAT HORSE



BIRTHDAY

WARNER-PATHE believe in having their cake and eating it, or at least having enough over to share with their friends the showmen. Today, on their first birthday, Warner-Pathe would like You to join them in celebrating a year of fabulous box office successes—and the promise of an even better year in 1961. So stay with W-P for another slice of cake that promises to be as rich and satisfying as ever.



**THE DARK
AT THE TOP
OF THE STAIRS**

ESTON DOROTHY M. JURE
VE ARDEN ANGELA LANGLY
SHIRLEY KNIGHT
TECHNICOLOR
from WARNER BROS.

**TOO HOT
TO HANDLE**

GENN
AN COLOUR
ASSOCIATED
BRITISH

A SCHARY production
**SUNRISE
AT CAMPOBELLO**

RALPH BELLAMY GREER GARSON
HUME CRONIN JEAN HAGEN
TECHNICOLOR
from WARNER BROS.

**HELL
TO
ETERNITY**

JEFFREY HUNTER DAVID JANSSEN
VIC DAME PATRICIA OWENS
from
ALLIED ARTISTS

**THE
CROWDED SKY**

SAM ANDREWS EPHRAIM ZIMBALIST, JR.
RHONDA FLEMING ANNE FRANCIS
JOHN KERR TROY DONAHUE
TECHNICOLOR
from WARNER BROS.

**THE
SUNDOWNERS**

DEBORAH KERR
PETER USTIN

**A
FEVER IN
THE BLOOD**

EPHRAIM ZIMBALIST, JR. ANGIE DICKINSON
DON AMECHE ANDRA MARTIN
JACK KELLY RAY DANTON
HERBERT MARSHALL
from
WARNER BROS.

**PAY
OR
DIE**

ERNEST BORGHINE ZOHRA LAMPERT
ALAN AUSTIN
from ALLIED ARTISTS

A LINE-UP TO BRING YOU

**THE
SINS OF
RACHEL CADE**

AN

**THE
REBEL**

TONY ANCOCK GEORGE SANDERS
PASSIE IRENE HANDL
DENNIS PRICE
EASTMAN COLOUR
from
ASSOCIATED BRITISH

**WHITE
WARRIOR**

STEVE REEVES GEORGIA HOLL
RENATO BALDI
TECHNICOLOR
from
WARNER BROS.

TORMENTED

RICHARD CARLSON
SUSAN GORDON
from
ALLIED ARTISTS

JOSHUA LORAN'S
Production of

FANNY

LESLIE CARON MAURICE C. ALLEN
CHARLES BOYER WORST CHROZ
TECHNICOLOR
from
WARNER BROS.



THE MIRACLE

AKER ROGER MOORE
SLEZAK VITTORIO GASSMAN
KATHA PAKINOU DENNIS KIRBY
TECHIRAMA TECHNICOLOR
from
WARNER BROS.

HAND IN HAND

JOHN GREGSON SYBIL THORNTON
FINLAY CURRIE
from
ASSOCIATED BRITISH

MESSALINA

DELINDA LEE ETTORE
TECHIRAMA T: JR
WA: S.

THE LONG AND THE SHORT AND THE TALL

A MICHAEL BALCON production
RICHARD TODD
LAURENCE HARVEY
RICHARD HARRIS
from
ASSOCIATED BRITISH

PARRISH

TROY DONAHUE CLAUDETTE COLBERT
KARL WALDEN DEAN JAGGER
CREATED BY DELMER DAVES
TECHNICOLOR
from
WARNER BROS.

I PASSED FOR WHITE

SONYA WILDE JESSE FRANCISCUS
ALLIED ARTISTS

JET OVER THE ATLANTIC

GUY MADISON VIRGINIA MAYO
GEORGE RAFT ILONA MASSEY
from
WARNER BROS.

THE PLUNDERERS

JEFF CHANDLER DOLORES HART
JOHN SAXON
from
ALLIED ARTISTS

W P MANY HAPPY RETURNS

THE STORY OF DAVID

JEFF CHANDLER BASIL SYDNEY DAVID KNIGHT
BARBARA SHELLEY PETER ARNE
DAVID DAVIES ANGELA BROWNE
RICHARD O'SULLIVAN
EASTMAN COLOUR from
ASSOCIATED BRITISH

GOLD OF THE SEVEN SAINTS

CLINT WALKER ROGER MOORE
CHILL WILLS LETICIA ROMAN
WARNERSCOPE
from
WARNER BROS.

GIRL OF THE NIGHT

AKNE FRANCIS
JOHN KERR LLOYD HOLLAN
from WARNER BROS.

SPLENDOR IN THE GRASS

ELIA KAZAN'S
NATALIE WOOD WARREN BEATTY PAT MINGLE
AUDREY CHRISTIE JAN MORRIS
TECHNICOLOR
from
WARNER BROS.

DON'T BOTHER TO KNOCK

RICHARD TODD NICOLE MAUREY ELY
JUNE THORBURN
JUDITH A. CEE
WARNERSCOPE
OUR from
ASSOCIATED BRITISH

AND STILL
MORE

FROM
THESE

**'HAPPY
RETURNS'**

THE DAM BUSTERS
YOUNG AT HEART
IT'S GREAT TO BE YOUNG
CALAMITY JANE
LAUGHTER IN PARADISE
HELEN OF TROY
THE CHARGE AT FEATHER RIVER
THE LAST HOLIDAY
SPRINGFIELD RIFLE
CHASE A CROOKED SHADOW
DRUMBEAT
FOR BETTER FOR WORSE

**PATHE
NEWS**

**PATHE
PICTORIAL**

**WARNER
BROS.
CARTOONS**



W. A. Pittaker and directed by Robert Day. Also starring are George Sanders, Paul Massie and Irene Handl. After the success of "A Summer Place" a newcomer from Warners, Troy Donahue, has become a firm favourite among cinemagoers in this country, and he is in the title role of Delmer Daves' color production, "Parrish." This emotional drama co-stars Karl Malden, Ian Hunter and, making a welcome comeback, Claudette Colbert.

Particularly interesting is Warner Bros. Technicolor presentation of "A Fever in the Blood," based on the best-selling novel. Starring Robert Mitchum, Angie Dickinson, Don Ameche, Andra Martin, Jack Kelly, Ray Danton and Herbert Marshall, this is a story of the corrupting influence of power.

One of the most unusual stories ever filmed is "Hand in Hand," produced by young Canadian Helen Winston for Associated British. This tender and moving story of two children whose fight to hold on to their friendship in the face of adult intolerance results in drama and near tragedy, was directed by Philip Leacock, and stars John Gregson, Sybil Thorndike, and Finlay Currie, and introduces two delightful child stars, Loretta Parry and Philip Needs.

Drama comes again, with Warner Bros. adventure of the air, "Jet over the Atlantic." This stars Guy Madison, Virginia Mayo, George Raft and Ilona Massey.

Peter Finch, one of the biggest box-office names in Britain today, stars with Angie Dickinson, in Warner Bros. "The Sins of Rachel Cade," in Technicolor. Co-starring Roger Moore, this is a story of human conflict, set in the Belgian Congo.

Steve Reeves, whose muscles have made Hercules a household word, stars in "White Warrior," in Technicolor from Warner Bros. Co-starring Georgia Moll and Renato Baldini.

A frank and outspoken treatment of an explosive theme: the life and problems of a call girl are examined in Warner Bros. "Girl of the Night," starring Anne Francis and John Kitzman and Lloyd Nolan.

Joshua Logan, still basking in the success of his production, "South Pacific," has been making the film version in Technicolor of "The Sound of Music." Starring Leslie Caron, Maurice Chevalier, Horst Buchholz and Charles Boyer.

Cliff Walker, whose television fame has brought him a big film following, stars in "Gold of the Seven Saints," in Warnerscope, co-starring with Roger Moore, Chill Wills and Lina Roman.

From Associated British, "Don't Bother to Knock," Richard Todd's first independent production, has him doubling producer and star. In some of Europe's most beautiful women in a sparkling Eastman Color and Warnerscope comedy about a man with too many friends. Co-starred are June Thorburn, Elke Sommer, Nicole Maurey and Judith Anderson.

Elia Kazan's "Splendour in the Grass"—an emotional revelation of personal relationships—stars Natalie Wood, Warren Beatty, Pat Hingle and Jan Norris.

More popular than ever, those excellent time fillers, Pathe News, Pathe Pic and Warner Bros. cartoons too, will form an important part of the release programme in Warner-Pathe's coming year.



Fred Zinnemann's "The Sundowners" stars Robert Mitchum, Deborah Kerr and Peter Ustinov, in a great follow-up to his countrywide success with "The Nun's Story"



Michael Balcon's brilliant screen version of the stage success, "The Long And The Short And The Tall", starring Richard Todd, Laurence Harvey and Richard Harris. The film contrasts the violence and bitterness of war with the warmth and human contact it can inspire. A Warner-Pathe release



Allied Artists' "Hell To Eternity", tells the true story of Marine Guy Gabaldon, who single handed took over 2,000 prisoners on the island of Saipan. Starring Jeffrey Hunter, David Jannsen and Vic Damone: released by Warner-Pathe



A romantic story; spectacle and action, all combine in "The Miracle" Warner Bros. Technicolor—Technirama production starring Carroll Baker, Roger Moore and Vittorio Gassman



It was a brilliant occasion at the Astoria, Charing Cross Road, London, on Thursday, when United Artists gave the John Wayne feature, "The Alamo," its gala European premiere. It was a Royal occasion, attended by Princess Margaret and her husband, Mr. Antony Armstrong-Jones. It was sponsored by the Variety Club and proceeds went to the Invalid Children's Aid Association, of which Princess Margaret is president. The huge crowd that gathered to see the arrival of the Royal party was evidence of the interest aroused by the advance publicity for the film and the occasion. Above: Princess Margaret shaking hands with John Wayne

A ROYAL OCCASION FOR 'THE ALAMO'



Above: Princess Margaret and John Wayne; the Princess chatting to Monty and Mrs. Morton. Also in the picture are Kenneth and Mrs. Winckles, Nat Cohen and Mr. Armstrong-Jones. Below: Gary and Mrs. Cooper; the Princess and her husband arriving at the theatre; Sir C. and Lady Gardiner





Above: John and Mrs. Wayne, Monty and Mrs. Morton; Kenneth and Mrs. Winckles, John and Mrs. Wayne



Above: Alex Bygraves; John and Mrs. Gregson; William Holden. Below: James Edward Grant (writer of the screenplay of "The Alamo") and his wife; Dave and Mrs. Bickler; Danielle Darrieux



Production

by BILL EDWARDS

SKYLARK . . .

. . . on location in Italy for an ms' Columbia release, "Five den Hours." Leading actors in the still: Ernie Kovacs and director-producer Mario Zampi

FOR SOME 30 years Mario Zampi has been channelling his considerable Italian exuberance and severely fractured English into making British pictures which have heart. He feels the need for heart in all his pictures, whether they are dramas, romances or the comedies with which he is now always identified.

When I met Zampi this week he was sloshing through synthetic rain in a little pair of gumboots at MGM Studios. He is there matching Italian location shots for his newest comedy, "Five Golden Hours."

"Are we ready?" he yells to no one in particular. "This production's costing me millions a minute."

Happiness

"You see," he explained to me carefully, "I make little jokes on the set. That makes everyone happy. The happiness shines through the picture. It has heart. The audience sees that."

Certainly, Zampi's production technique of controlled lightheartedness has resulted in some of this country's most communicable screen humour—even in what seem to be strictly domestic British subjects.

His last three pictures all won the top awards for humour at foreign film festivals—"The Naked Truth," "Too Many Crooks" and, surprisingly, "Bottoms Up," which takes a look at that most typical British antiquity, the sadistically disciplined public school.

International

With "Five Golden Hours" Zampi takes a firm step into the real international market, taking an Italian-set story and heading his cast with Ernie Kovacs, Cyd Charisse and George Sanders.

And in Kovacs, who plays a professional pallbearer with an after-hours professional interest in newly bereaved widows, Zampi has at last found a match for his own exuberance.

"I'll make you a millionaire with this movie, Zampi," yells Kovacs, apropos of nothing.

"A great comedy actor," says Zampi, sadly.

"Let's go do some looping, Zampi. I'll make you a millionaire with that ol' looping," yells Kovacs suddenly ("looping" is a new word he has found, like the sound of, and has not yet grown tired of using).

"He is very interested in cinema technique, too," says Mario Zampi approvingly.

The 57-year-old producer-director has put not only heart but faith into "Five Golden Hours"—it is one of the few major pictures to be made in this country without a distributor.



Columbia took it up only after seeing the first two or three weeks' rushes.

"I had faith in this subject from the beginning, you see," said Mario Zampi. "I arranged a hundred per cent. finance from Switzerland and Italy, then went ahead and made it without a distributor—I knew when people realised what I had got they would want it."

"Now, Columbia has secured distribution guarantees in France and Italy which alone cover the production costs."

He reflected: "Sometimes it is very sad, being an independent producer. For more than a year I've had this script (written by Hans Wilhelm, who scripted many Lubitsch comedies). You would have thought I could have started on it immediately. But no. You either make it with the wrong cast, or you wait a year until you can get the people you really want. In this case I waited—because I believed so deeply in this subject."

Two versions

"Five Golden Hours" is being made in two versions, with Italian actors replacing British artists in some of the smaller roles. To some extent this continues a policy begun by Zampi before the war with the two-version "Thirteen Men and a Gun." The film was shot in 1937 at Tirenna Studio and was the first film to be made in Italy in the English language.

Further Anglo-Italian co-production plans were brought to an abrupt stop for political reasons and at the outbreak of war Zampi was interned when half-way through a film.

As this picture was a drama called "Freedom

Radio" this probably explains why Zampi later devoted himself exclusively to making comedies. . . .

+ + +

ROY BAKER, now completing "The Singer Not The Song" for Rank, is to produce and direct three new subjects for Pinewood. Each is now being scripted by the author of the original story—"Flame in the Streets" (formerly "Hot Summer Night") by Ted Willis; "Progress of a Crime" by Julian Symons and "Like a Girl Like You" by Kingsley Amies.

The first—probably "Flame in the Streets"—is set to start at the end of November. All three subjects will be in CinemaScope and colour.

continued on page 27

JD Chambers & Partners Ltd

titles for feature and TV films

GER 0719

Saturday Night and Sunday Morning
for Woodfall Productions

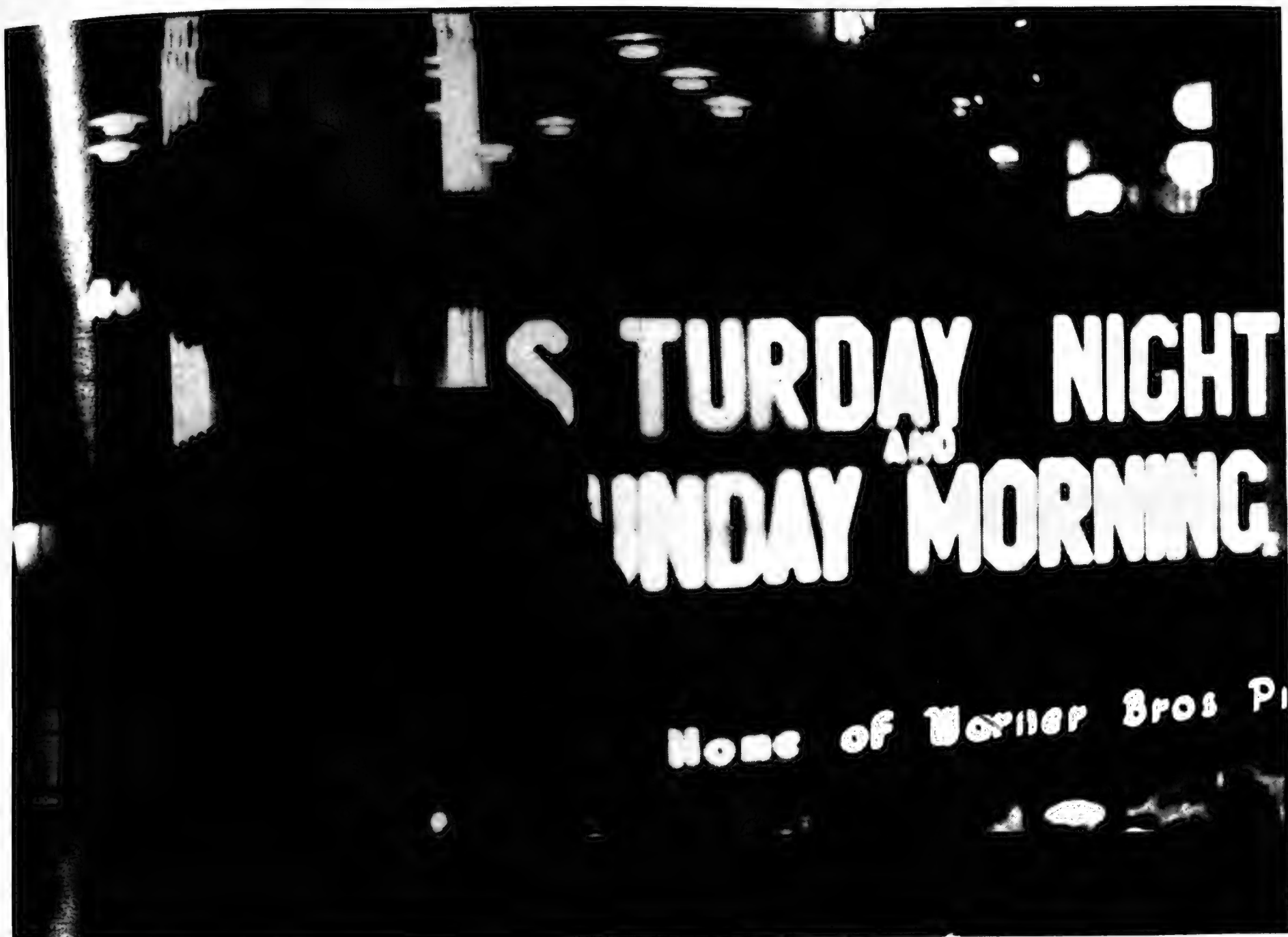
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LABORATORIES LTD**

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71 DEAN ST LONDON W1

Albert Finney—'a new world star'



'Saturday Night and Sunday Morning'

New film, new star, new excitement. The film: "Saturday Night And Sunday Morning" . . . launched at the Warner Theatre this week to resounding cheers. Earls, viscounts, poets, politicians gathered in a pub within neon-shine of the Warner to give the film a big send-off, and hand bouquets to Albert Finney, Shirley Anne Field, director Karel Reisz and author Alan Sillitoe. "Introducing. . . A new world star"—that's what the *Daily Express* said about Albert Finney. A Woodfall film distributed by British Lion in association with Bryanston



Production

—by BILL EDWARDS

SKYLARK . . .

. . . on location in Italy for an
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Ernie Kovacs and director-producer
Mario Zampi

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"Are we ready?" he yells to no one in particular. "This production's costing me millions a minute."

Happiness

"You see," he explained to me carefully, "I make little jokes on the set. That makes everyone happy. The happiness shines through the picture. It has heart. The audience sees that."

Certainly, Zampi's production technique of controlled lightheartedness has resulted in some of this country's most communicable screen humour—even in what seem to be strictly domestic British subjects.

His last three pictures all won the top awards for humour at foreign film festivals—"The Naked Truth," "Too Many Crooks" and, surprisingly, "Bottoms Up," which takes a look at that most typical British antiquity, the sadistically disciplined public school.

International

With "Five Golden Hours" Zampi takes a firm step into the real international market, taking an Italian-set story and heading his cast with Ernie Kovacs, Cyd Charisse and George Sanders.

And in Kovacs, who plays a professional pall-bearer with an after-hours professional interest in newly bereaved widows, Zampi has at last found a match for his own exuberance.

"I'll make you a millionaire with this movie, Zampi," yells Kovacs, apropos of nothing.

"A great comedy actor," says Zampi, sadly.

"Let's go do some looping, Zampi. I'll make you a millionaire with that ol' looping," yells Kovacs suddenly ("looping" is a new word he has found, likes the sound of, and has not yet grown tired of using).

"He is very interested in cinema technique, too," says Mario Zampi approvingly.

The 57-year-old producer-director has put not only heart but faith into "Five Golden Hours"—it is one of the few major pictures to be made in this country without a distributor.



Columbia took it up only after seeing the first two or three weeks' rushes.

"I had faith in this subject from the beginning, you see," said Mario Zampi. "I arranged a hundred per cent. finance from Switzerland and Italy, then went ahead and made it without a distributor—I knew when people realised what I had got they would want it."

"Now, Columbia has secured distribution guarantees in France and Italy which alone cover the production costs."

He reflected: "Sometimes it is very sad, being an independent producer. For more than a year I've had this script (written by Hans Wilhelm, who scripted many Lubitsch comedies). You would have thought I could have started on it immediately. But no. You either make it with the wrong cast, or you wait a year until you can get the people you really want. In this case I waited—because I believed so deeply in this subject."

Two versions

"Five Golden Hours" is being made in two versions, with Italian actors replacing British artists in some of the smaller roles. To some extent this continues a policy begun by Zampi before the war with the two-version "Thirteen Men and a Gun." The film was shot in 1937 at Tirennia Studio and was the first film to be made in Italy in the English language.

Further Anglo-Italian co-production plans were brought to an abrupt stop for political reasons and at the outbreak of war Zampi was interned when half-way through a film.

As this picture was a drama called "Freedom

Radio" this probably explains why Zampi later devoted himself exclusively to making comedies. . . .

+ + +

ROY BAKER, now completing "The Singer Not The Song" for Rank, is to produce and direct three new subjects for Pinewood. Each is now being scripted by the author of the original story—"Flame in the Streets" (formerly "Hot Summer Night") by Ted Willis; "Progress of a Crime" by Julian Symons and "Take a Girl Like You" by Kingsley Amies.

The first—probably "Flame in the Streets"—is set to start at the end of November and all three subjects will be in CinemaScope and colour.

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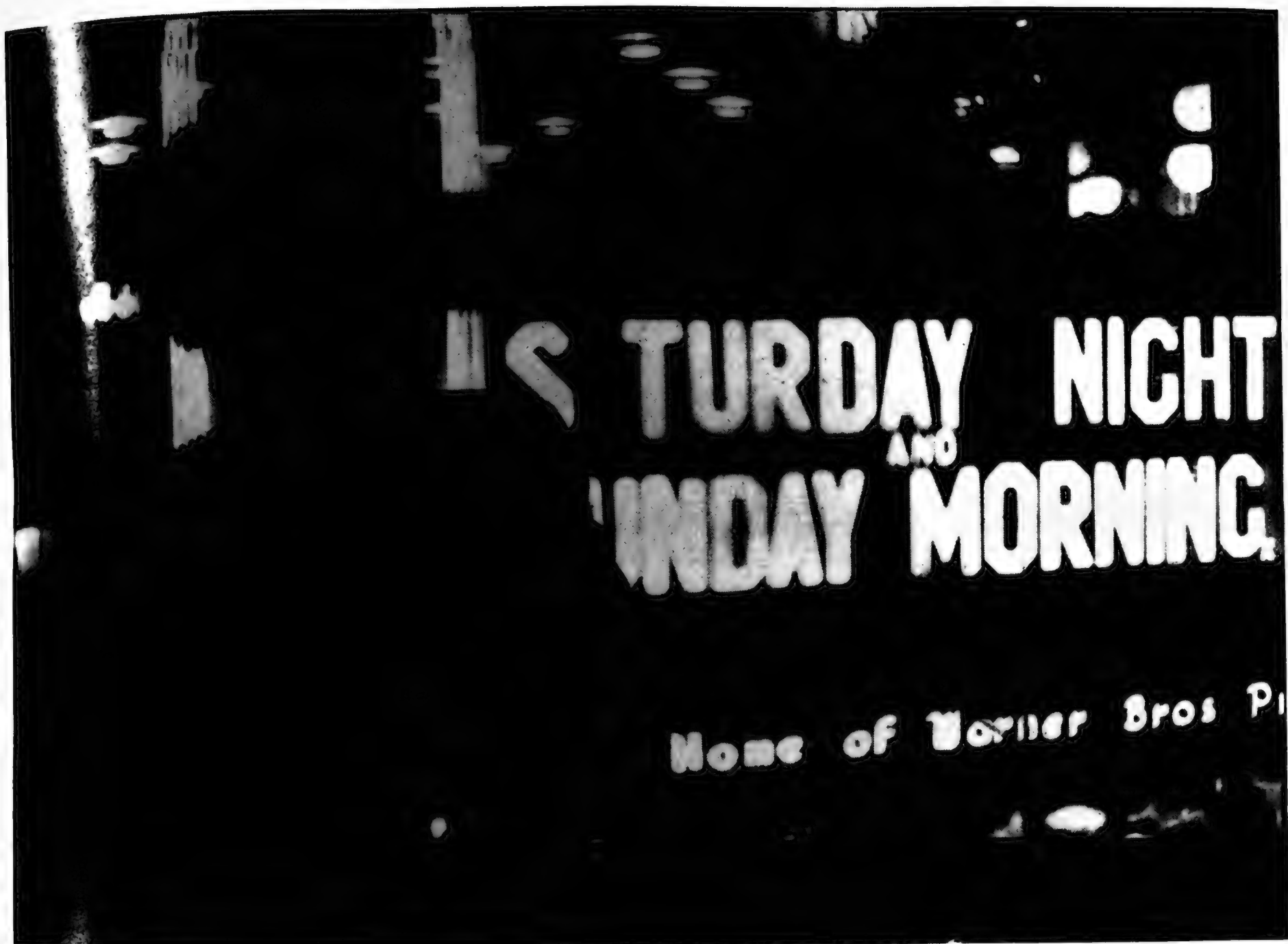
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Saturday Night and Sunday Morning
for Woodfall Productions

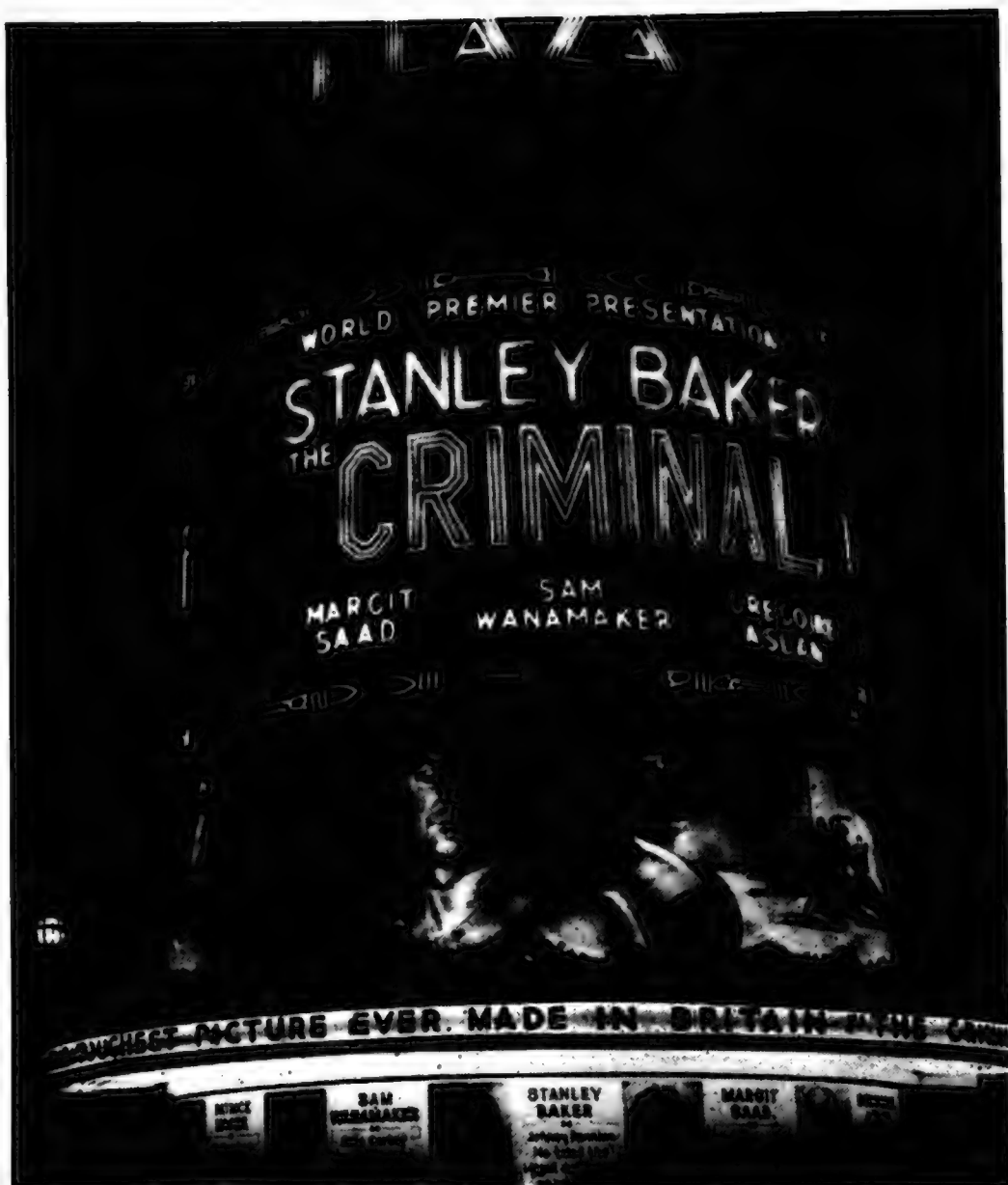
Albert Finney—'a new world star'



'Saturday Night and Sunday Morning'

New film, new star, new excitement. The film: "Saturday Night And Sunday Morning" . . . launched at the Warner Theatre this week to resounding cheers. Earls, viscounts, poets, politicians gathered in a pub within neon-shine of the Warner to give the film a big send-off, and hand bouquets to Albert Finney, Shirley Anne Field, director Karel Reisz and author Alan Sillitoe. "Introducing. . . A new world star"—that's what the *Daily Express* said about Albert Finney. A Woodfall film distributed by British Lion in association with Bryanston





The guv'ners see Anglo's 'The Criminal'

A West End premiere was held at the Plaza, Piccadilly, on Thursday, last week, for Anglo Amalgamated's new British thriller "The Criminal." The premiere was attended by stars, leading personalities in the industry, social celebrities, representatives of the Home Office, Scotland Yard and governors of five British prisons. Claimed to be the toughest picture made in Britain, "The Criminal" stars Stanley Baker, Margit Saad, Sam Wanamaker and Gregoire Aslan. It is a dramatic exposé of the criminal underworld which exists in this country



Top: Director Joseph Losey, Margit Saad, producer Jack Greenwood; Sam Wanamaker and Stuart Levy (chairman Anglo Amalgamated); Peter Rogers and Leslie Phillips. Bottom: Alan Kean (general manager, Anglo Amalgamated) and Mrs. Peter King; Kenneth Connor, Stuart Levy, Hattie Jacques and John le Mesurier; Dave King, Tommy Steele and Stuart Levy; Mark Sheckman and Fred Hutchinson

Television

by TONY GRUNER

IRVING STARR has been so successful with his spectacular biblical show, "The Story of David," financed by the American Broadcasting Corporation as a two hour tv spectacular, that the company has agreed to sponsor two further subjects under his production.

They are: "Pontius Pilate" and "St. John," which will be filmed in colour and wide-screen and will be available to exhibitors in this country on the same basis as "The Story of David." This production, now finishing its editing and dubbing at the Elstree studios, will be released by Warner-Pathe in Britain, but will probably be seen on American television early in the New Year.

It is possible that "The Story of David" may be shown in a few selected cinema situations in order to drum up overall interest for its showing on tv. The ABC sponsorship was primarily a prestige move and, in itself, is one of the indications of the changing tastes and patterns within the U.S tv industry.

No sponsor

Starr, who has been associated with William Goetz in this tv enterprise, told me this week that he and Goetz submitted the story line and script to the network, which welcomed it as something new in television entertainment. They were not scared by a budget of over £250,000 nor the fact that the show itself has not got an advertising sponsor. ABC, which recently reached the highest position in ratings for programmes as compared with CBS and NBC, is now pushing ahead in varying directions in order to attract the family viewer with product which will also get critical acclaim. The fact that "The Story of David," which stars Jeff Chandler and a host of English top-line character actors, has been made in an ambitious manner, cut sharply enough for cinema screen entertainment, has no bearing on the original decision to go ahead with the project.

Free hand

Says Starr: "This company is really on the ball. It has given me a completely free hand as well as a piece of the picture. It likes our work and we don't have to run around looking for a costly distribution set-up. I believe that what ABC is doing in terms of large-scale production is only the beginning. Both CBS and NBC are bound to follow through, not necessarily dealing with topical subjects, but allocating big budgets with top-line stars and writers in order to win back peak viewing for quality shows."

Starr noted that, whereas the networks in America made less profit per company than the programme contractors in Britain, they put much more money back into development research, training schemes for writers and directors, and big prices for shows.

In Britain, in spite of the fabulous amount of profit earned by some contractors, £5 million and £7 million, the prices for shows appeared to remain static and only a small proportion of these profits were ploughed back for the normal

research and development needed by every television company.

While "The Story of David" will be distributed by Warner-Pathe in this country, and he was fully satisfied with all the facilities of the deal he had obtained through Associated British Picture Corporation, Starr could not be certain that his next two productions would also be handled by the same company.

Said he: "You can be sure of one thing; that more and more shows will be made over here in the near future for television transmission in the States. If, however, the British networks begin paying real prices maybe they will get these shows first."

+ + +

THE BBC appears to have scored a great tv triumph with its new series based on the Georges Simenon Maigret stories. First of these one-hour shows, which was screened on Monday night, indicates the quality of direction, acting and writing that the Corporation has put into the job.

Already seven of the episodes have been completed and a further six will be made between now and the end of the year. Great credit goes to Andrew Osborn, the executive producer of the series as well as to Rupert Davies, who plays Maigret; Ewan Solon, who is Lucas, Giles Cooper, the script editor and Ron Grainer, who composed the music.

Interesting

All these episodes were recorded live and have been made available on videotape or 35mm. and 16mm. The episodes screened to British viewers were a 35mm. recording of the show. What is interesting about the Maigret series is that the BBC has inserted location shots handled by Bill Luckwell (associate producer and the man who brought Simenon and the BBC together) into a "live show" recorded electronically at the studios. Whereas an average 30-minute film production series is allocated about 36 hours of rehearsal, producer Osborn has been completing his 60-minute plays at the rate of one every eight days, or 40 rehearsal hours per episode.

This is a quite incredible feat under ordinary circumstances, but, as viewers saw on Monday



IRVING STARR

night, the acting quality of the series judging by episode one, "Murder in Montmartre," has produced a standard that is far and above anything seen on British television, including ITC's "Danger Man."

Already the series has been pre-sold to Australia and Canada and there are high hopes of America buying Maigret as well.

+ + +

ONE of the people who should do well out of this will be Bill Luckwell, who will receive over 25 per cent. of the profits accruing out of the profits of the world-wide sales.

Luckwell told me that he will shortly be embarking on a new series based on the case-book of Harry Price, the noted psychic researcher. A pilot has been completed with Ann Todd and Dennis Price. Sufficient scripts are now available, and he hopes to go into production early next year.

Certainly his chances of a good backer for the Price series will be enhanced as a result of the undoubted success of the BBC's Maigret series.

Luckwell, like the Corporation, is now waiting anxiously for the return of Ronald Waldman, head of the BBC tv promotions, who is now in America discussing possible sales of the series.

An announcement of a successful deal is expected shortly.



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Grand Pageant of films from Shochiku was launched at London's Gala Royal, Marble Arch, by Gala Film Distributors last week. This is the first major festival of Japanese films to be held in this country. Grand Pageant contains the best of Japanese films in the modern idiom—those most acceptable to Western audiences—and will eventually be shown in all major cities in Britain

GALA'S GRAND PAGEANT FROM SHOCHIKU



Shigemasa Takarada, overseas manager, Shochiku ; Yoshiko Sano, one of Shochiku's stars ; Ben Sawamura, scenarist ; Kenneth Rive, managing director, Gala. Kenneth Rive and Yoshiko Sano. Shigemasa Takarada, Yoshiko Sano, Ben Sawamura



Yoshiko Sano greets Susan Hampshire, star of Gala's "During One Night." Mrs. Rive; Wolf Mankowitz; Mrs. Wolf Mankowitz; George Cohen, director Jacey Cinemas; Mrs. Cohen and John Cohen



Above: Kenneth Rive gives Yoshiko Sano a bouquet following the stage presentation at the opening of Grand Pageant. Donald Sinden admires the Japanese scarves presented to the women guests at the premiere, Lord and Lady Montagu of Beaulieu. Below: Terry-Thomas shows his "kerchief-ticket" to Ben Sawamura. Sydney Tafler and Joy Shelton are welcomed by Yoshiko Sano and Shigemasa Takarada



REVIEWS

—continued from page 10

sense of humour. John Wayne contributes a virile and likeable performance and wisely remains his age romantically as Crockett, Richard Widmark scores as the touchy, fearless and hard-drinking Bowie, who gave his name to the famous knife, and Laurence Harvey cleverly underplays his part as martinet Travis. Linda Cristal looks a treat, but "leaves much too early" as Flaca, and Richard Boone, Patrick Wayne and Chill Wills head a strong and long supporting cast. Scenes in which an officer and his wife croon to their offspring on her birthday, and Crockett communicates with his Maker are a little hard to take, but they nevertheless effectively break up the carousing, "in-fighting" and forays into enemy territory for information and food. The piece de resistance is, needless to say, the siege and final destruction of the Alamo and this is really something and worth waiting for. It'll bring audiences to their feet! Lastly, a word for the crisp dialogue and marvellous camera work.

Points of Appeal.—Factual and holding story, first-class acting by popular stars and supporting players, sly woman's angle, rollicking humour, terrific spectacle, Todd-AO, Technicolor and U certificate.

Man In the Moon

Rank. British. (U) Featuring Kenneth More, Shirley Anne Field and Michael Hordern. Produced by Michael Relph. Directed by Basil Dearden. Screenplay by Michael Relph and Bryan Forbes. Director of Photography, Harry Waxman. Musical Director, Philip Green. 8,891 feet. Release January 16, 1961

GIDDY, good-humoured satirical comedy, or rather parody on science-fiction. Nothing if not topical, it's about an incredibly fit and unflappable young man who earns a comfortable living as a guinea pig for numerous Government research centres, but pulls a boner through no fault of his own when chosen to make the first lunar rocket trip. Kenneth More, cast as the hero, who inevitably develops heart trouble towards the end, has just the right personality and temperament for the job and the supporting team, too, is hand-picked. The digs at boffins and spacemen are sharp, but never malicious, and authentic atmosphere and detail give essential contrast to the fooling. A little short on feminine appeal, but supercharged with star values, the backroom romp confidently reaches for the moon. Excellent British light booking.

Story.—William Blood, an exceptionally healthy young fellow who acts as a human guinea pig for medical and nuclear research, claims that his immunity to ill's is due to having no women on his mind. His pulse doesn't even miss a beat as Polly, a comely striptease artist, closely passes his way. William is selected by Davidson, an atomic expert, to be the pathfinder for astronauts in a moon rocket project. William, ignorant of the real facts, arouses the other spacemen's jealousy. He nearly gives up his assignment on learning the truth, but a sudden yen for Polly and the offer of a big money prize cause him to change his attitude. The rocket-ship is launched "down-under" and the scientists think that William has landed on the moon, but things are not what they seem. William actually touches down in the Australian wilds. He then returns to his old job at a medical centre, marries Polly and raises a family.

Production.—The picture makes good sport of medicos, nuclear scientists and all those concerned with space travel and, at the same time, introduces a bit of skullduggery over the prize money, donated by Billy Bullin to the first man on the moon. Kenneth More is just right as the breezy, good-natured William, who finally goes the way of all men. Shirley Anne Field scores as the piquant and curvaceous Polly, and Michael Hordern convinces as the jittery Davidson. Its supporting types also register. The romantic asides are snappy, but during the second half the guying of the goings-on behind the

scenes at atomic stations is somewhat protracted. A clever twist climax, however, enables the film to end as it began—on a riotous note. Any exhibitor who turns down "Man In The Moon" deserves a rocket!

Points of Appeal.—Up-to-the-minute tale, box-office star, first-rate support, slight, yet popular, romantic interest, generous staging, smart dialogue, title and U certificate.

The Crowded Sky

Warner-Pathe. American (A). Photographed in Technicolor. Featuring Dana Andrews, Anne Francis and Efrem Zimbalist, Jr. Produced by Michael Garrison. Directed by Joseph Pevney. Screenplay by Charles Schnee. Director of Photography, Harry Stradling, Jr. Musical Director, Leonard Rosenman. 9,456 feet. Release, November 28, 1960

UP-TO-THE-MINUTE aerial melodrama, finely photographed in Technicolor. It examines the lives of many people while proving that all pilots who deviate from air lanes laid down by appropriate authorities do so at their own and their passengers' peril. There are several stories within the main structure and some are told retrospectively, but competent acting and direction patterns them into an entertaining, if slightly untidy, whole, culminating in a spectacular mid-air collision. Tourist class "The High and The Mighty," it's solid mass stuff. Good popular booking.

Story.—A Navy jet plane with two aboard, Dale Heath, the pilot who is trying to save his marriage to Cheryl, sensuous beauty, for the sake of their young daughter, and McVey, a seaman facing girl trouble, flies in the opposite direction to a civilian transport plane, carrying sixty-two people. The latter's pilot, Dick Barnett, has his problems, too, in bringing up his motherless son. To complicate things, he and his copilot, Mike Rule, who loves the stewardess, Kitty, a former playgirl, don't get on. Barnett, flying higher than he should to give his passengers an easy ride, and Heath, flying low because of instrument failure, can't avoid each other. The Service aircraft plummets, but the civilian plane crash lands with only two fatal casualties!

Production.—The picture, "death on the air roads" propaganda, makes its point without unduly flogging technicalities. Its central and supporting characters' checkered backgrounds are closely surveyed and the vignettes, although not tightly linked, clearly underline its message with comedy, romance and drama. Dana Andrews contributes a strong portrayal as Barnett, Efrem Zimbalist, Jr., impresses as the sensitive Heath, Anne Francis and John Kerr establish a popular conventional love interest as Kitty and Mike, and Rhonda Fleming is an alluring Cheryl. Keenan Wynn heads the sound supporting cast. Suspense mounts towards the finish and the plane crash solves many ticklish problems.

Points of Appeal.—Headline tale, popular and versatile team, resourceful direction, apt comedy, obvious woman's angle, vivid highlights and Technicolor.

Carthage in Flames

Rank. Franco-Italian (U). Technirama. Photographed in Technicolor. Featuring Anne Heywood, Jose Suarez and Daniel Gelin. Produced and Directed by Carmine Gallone. Screenplay by Ennio de Concini and Duccio Tessari. Director of Photography, Piero Portalupi. 8,640 feet approx. Release December 5, 1960

LOOSELY-FASHIONED Technirama and Technicolor action melodrama. Set in 146 B.C., it uses the unrequited love of a beautiful Roman girl for a handsome Carthaginian as a springboard for spectacle. The tale is predictable, the acting leaves much to be desired, the direction lacks finesse and the dubbed English dialogue is incredibly stilted, but large scale sea and land forays and a big fire climax partly atone. Hokey-pokey, given an attractive label, it'll probably sell among the undemanding. Moderate title and star booking.

Story.—During the last days of Carthage,

threatened by Roman legions, Hiram, a pacifist, returns to his native land and his loved one, Ophir, whose father, Hermon, is the ruling merchants' party. He saves a ravishing Roman, from being sacrificed to a Carthaginian god. Phegor, Hermon's henchman, pursues Hiram and the two men do battle on a briny. Phegor's craft is burned, but he escapes ashore. Hiram then learns that Ophir is betrothed by her father to another, but, aided by a man who secretly loves him, he kidnaps Ophir. Hiram covets Fulvia, but, following further encounters between Hiram and Phegor, Hiram and Ophir wisely turn their backs on Carthage. The Romans fire the city and Fulvia, realising that her love for Hiram is hopeless, firmly embraces Phegor and drags him into a flaming abyss.

Production.—The picture is new and must have cost a fortune to produce, yet, strangely enough, frequently looks fusty. Anne Heywood, who, apparently, speaks for herself, rises above the uneven script as Fulvia, but Jose Suarez, Ilaria Occhini and Daniel Gelin, cast as Hiram, Ophir and Phegor, are severely handicapped by the poor and indifferently dubbed English dialogue. The stricture "fusty" does not, however, apply to the sea battles, a sweeping cavalry charge and the burning of Carthage. These far from inconsiderable highlights should appeal to the masses and juveniles. Seldom if ever has a film made such play with fire and water.

Points of Appeal.—Spectacle, stars, title, Technirama, Technicolor and U certificate.

The Night We Got the Bird

British Lion. British. (A) Featuring Brian Rix, Dora Bryan and Leo Franklyn. Produced by Darcy Conyers and Brian Rix. Directed by Darcy Conyers. Screenplay by Ray Cooney. Tony Hilton and Darcy Conyers. Director of Photography, S. D. Onions. Musical Director, Tommy Watt. 7,349 feet. Release not fixed

LOW-BROW comedy, adapted from the stage play "The Lovebirds." It's about a nitwit, innocently involved in the fake antique furniture racket, who marries a slick associate's widow, but has his honeymoon disturbed by her former husband, reincarnated as a parrot. Portrayed with gusto by the popular Whitehall Theatre troupe, and well-known guest artists, it has everything from lavatory humour to female impersonation, plus many a ripe innuendo. An authentic Brighton backdrop artfully mellows its "wit." Acceptable British star and title "tickler."

Story.—Bertie Skidmore, a gullible antiques "expert," is taken in by Cecil Gibson, a crooked junk shop dealer. Bertie discovers he has sold a fake to Wolfie Green, a menacing wide boy, and while he and Cecil are trying to remedy things Cecil is killed. Later, Cecil's widow, Julie, becomes Bertie's bride and they receive a parrot as a wedding present. The bird is Cecil reincarnated and it causes trouble as soon as Bertie and Julie prepare for their honeymoon. The bird eventually goes to an aviary, but Wolfie Green demands the return of the four-pot bed Cecil had chiselled him out of. Bertie entails monkey business at a girls' school, but all ends well. Bertie and Julie begin their honeymoon, despite unencouraging words from the parrot, now in orbit!

Production.—The picture not only lifts all jokes out of the dog-eared book, but reveals them. Brian Rix contributes a character performance as the asinine Bertie. Dora Bryan also runs true to form as Julie, Ronald Shiner makes a brief appearance as Cecil, but is continually heard as the parrot, and Leo Franklyn, John Slater, Liz Fraser, Irene Handl and a host of equally competent performers furnish eager support. There is no denying the energy of the cast and its tireless team work gives a new slant to the obvious and partly offsets the vulgarity as it frequently is, it'll get the laugh from coach and cap-and-muffler customers.

Points of Appeal.—Rorty and lunatic story, popular players, widely varied backgrounds and quota ticket.

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PRODUCTION

-continued from page 20

PARAMOUNT'S British production based on the life of Winston Churchill will go before the cameras towards the middle of next year.

Producers Hugh French and Paramount producer chief Martin Rackin have signed contracts with Sir Winston assigning exclusive cinema and television rights to the statesman's biographies, "My Early Life" and "The World in Crisis".

The two books deal with the events in his life during his marriage in 1908. Paramount is budgeting the film as one of the biggest in its history and will use colour, wide-screen and an all-star cast.

Filming will be in London and in other countries where the statesman spent his early years.

+ + +

FIFTH in the Anglo Amalgamated series of Edgar Wallace stories started production at Merton Park on Monday—"Partners in Crime." James Eastwood scripted it from the original story, "The Man Who Knew." Jack Greenwood produces and the director is Peter Duffell.

The cast: Bernard Lee, John Van Eyssen and Moira Redmond.

+ + +

JOHN MILLS and Curt Jurgens will star in Robert Aldrich's screen version of the Lucas Heller television play, "Cross of Iron."

The production—for Associates and Aldrich—goes on the floor some time next spring, or early summer. It will be made in England, or in Germany on a co-production basis.

Mills will play a British colonel and Jurgens

a German prisoner of war at a British camp. Meanwhile Aldrich is in Rome, where he is to direct the epic "Last Days of Sodom and Gomorrah," a Titanus production, presented by Joe Levine and produced by Goffredo Lombardo.

The film will be shot partly on location near Tel Aviv in Israel and at the Titanus studios in Rome. The cast is headed by Stewart Granger.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; "A Taste of Fear" (Hammer for Columbia). Producer Jimmy Sangster, director Seth Holt, on location in the South of France. "The Pursuers" (tv series), produced by Ian Warren.

BEACONSFIELD.—"I Promise to Pay" (Independent Artists for Anglo Amalgamated), producer Norman Priggen, director Sidney Hayers.

BRAY.—"Shadow Of The Cat" (BHP for U-I). Producer Jon Pennington, director John Gilling. Starts Monday.

MERTON PARK.—"Scot and Yard" series (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell.

MGM BOREHAM WOOD.—"Five Golden Hours" (Anglofilm), produced and directed by Mario Zampi; building on three stages for 20th-Fox's "Cleopatra." "Topaze" (Dimitri de Grunwald for 20th-Fox). Producer Pierre Rouve, director Peter Sellers.

NEW ELSTREE.—"Striptease Murder" Producers, The Danzigers, director Ernest Morris; "Stranger in Town" producers, The Danzigers, director Max Varnell.

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Rouben Mamoulian; "Treasure of Monte Cristo" (Tempean for Regal), producers Bob Baker and Monty Berman, director Bob Baker. On location in Italy.

SHEPPERTON.—"The Greengage Summer" (Columbia), producer Victor Saville, director Lewis Gilbert; "The Horse Masters" (Disney), producer Walt Disney, director Bill Fairchild; "Nearly a Nasty Accident" (Britannia), producer Bertram Ostrer, director Don Chaffey; "Weekend With Lulu" (Hammer for Columbia), producer Ted Lloyd, director John Paddy Carstairs. "Spare the Rod" (Bryanston), producer Victor Lyndon, director Leslie Norman; "The Trunk" (Donwin for Columbia). Producer, Lawrence Huntington, director Donovan Winter.

TWICKENHAM. — "Double Bunk" (Fanfare for Bryanston), producer George Brown, director Pennington Richards.

WALTON. — "During One Night" (Gala), produced and directed by Sidney Furie; "Mary Had a Little..." (Caralan for United Artists). Producer George Fowler, director Eddie Buzzell; "Breaking Point" (Butcher's). Producer Peter Lambert, director Lance Comfort.

KAREL REISZ, director of the successful "Saturday Night and Sunday Morning," will turn producer early in the New Year. He is to make the screen version of the novel "This Sporting Life" for Julian Wintle and Leslie Parkyn.

Lindsay Anderson will direct the story of "This Sporting Life" which is centred on rugby football.

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Melton Road, Leicester



Showmanship

by FRANK HAZELL

IT WOULD be hard to find a more effective field of showmanship than that associated with the direct sale of cinema admissions to the public.

The recent introduction of a mobile box-office by United Artists for "The Alamo"—and the possibility that the scheme will be extended—opens up a wide and almost unexplored field so far as the cinema is concerned.

Linked to such a scheme must be the fact that bookable seats become the rule rather than the exception, and once this is accepted, many methods of away-from-the-theatre seat selling can be used.

Bookings forms introduced in the normal display advertisements in newspapers and magazines, monthly programmes, with full seat reservation facilities and the use of the vast number of ticket selling agencies.

If one can incorporate into what should be a normal part of theatre operation, the essence of showmanship, then two fields can be covered simultaneously.

The first, the selling of the programme, and second, the selling of tickets for the theatre at which it is being shown. It is true that,

in spite of the trends in recent years, which clearly indicate that the public is no longer prepared to tolerate the assembly line cinema visit, no real efforts have been made to adjust our methods of operation to suit these changing habits.

The mobile box-office is the kind of advanced thinking that is needed so badly these days, and will, perhaps, make others think of going out to the public rather than sitting back and waiting for them to come to them—and complaining if they don't.

Whilst on the subject of the off-beat showmanship, mention should be made of the London Film Festival. This is an annual event, organised at the National Film Theatre and brings a spotlight on the cinema we in the industry are not able to focus.

This year's opening showed another aspect of restrained yet forceful showmanship, and Leslie Hardcastle, the theatre's general manager, is to be congratulated for transforming the South Bank into a huge cinema poster—streamers from the Shot Tower, lights on the bridge, and the public flocking to the theatre.

THE COMPANY OF SHOWMEN

A baboon put over the message

S. KAY, Gaumont, New Cross, had an ideal stunt for "Lords of the Forest." He borrowed a baboon and took it around the shopping centres.

Baboons are mischievous animals and they cause endless amusement, attracting attention wherever they go—and of course the film message carried by the attendant couldn't be missed.

R. G. Williams, Odeon, Park Royal, had a gala opening for "The Savage Innocents," to which he invited the civic heads and local newspaper editors.

Rescue display

The foyer display was arranged with the co-operation of the RAF's Arctic Rescue section, whose posters and equipment fitted well with the normal film advertising material.

Other items, such as a miniature sledge, were obtained through the Commonwealth Institute and the young girl attendant in Arctic attire added the final flourish to an appropriate and attractive theatre display.

All the naval trimmings, with top-ranking officers and a march past of sea cadets for the opening night, were arranged by F. W. R. Pearce, Gaumont, Trowbridge, for "Sink the Bismarck!"

The campaign was another of the copybook types, where the co-operation of a National Service enables attractive and appropriate foyer displays to be mounted, and newspaper coverage gained outside normal film editorial.

Pictures of naval actions, equipment, captured

enemy flags and weapons made the Gaumont a place to visit.

The Mayor, one of the principal guests on opening night, was featured in pictorial press coverage inspecting the exhibition.

Headed by the newly formed drum and bugle band, the sea cadets marched through the town. Some 70 cadets paraded past the town hall, where the salute was taken by Rear-Admiral B. Lane, the senior Admiralty officer in the area.

Ray Taylor, Regent, Brighton, was another manager to try out the idea of late-night movies. Extensive press was gained for the idea and now the experiment is over it would be interesting to hear if it was a success.

It would be very hard to find a more appropriate theatre stunt for "Dentist in the Chair" than the one arranged by M. J. Zagury, Embassy, North Harrow.

His assistant manager, dressed as a dentist, introduced the children of the Saturday matinee shows to the basic rules of dental care.

Personal

A personal appearance of Kenneth Connor gained top press coverage, and the pictorial reportage on his visit was in the same comedy line as the film in which he appears.

A. G. Glover, RAF, Sundern, returned from his annual leave in the United Kingdom to find a special attraction week had been arranged for his theatre.

Believing that away-from-the-theatre advertis-

The following are enrolled
"KINE." Company of Showmen:

A. A. Allen, Regal, Sidcup.
E. C. Bigny, ABC, Warrington.
S. G. Boddy, Regal, Manchester.
K. J. Hockings, Odeon, St. Austell, Cornwall.
W. D. Laing, Odeon, Aylesbury.
J. N. Longley, Empress, Sutton Coldfield.
G. Martin, Odeon, Gillingham.
S. C. Monteith, Gaumont, Glasgow.
J. J. Morgan, Forum, Kentish Town.
C. A. Paice, Ritz, Woking.
A. M. Sliman, A/M, Regal, Falkirk.
L. Sobey, Regal, Rochdale.
B. Thompson, A/M, Tower, West Bromwich.
D. Wright, Odeon, Ipswich.

SEALS OF MERIT

H. V. Shatwell (first), Gaumont, Halifax.
(Life Member No. 339.)
N. Peter (second), Odeon, Uxbridge.
(Life Member No. 316.)
J. Saunders (second), Odeon, Manchester.
(Life Member No. 159.)
L. Grou (fourth), Regal, Woolwich.
(Life Member No. 147.)

ing would gain the best immediate results. Mr. Glover boxed his car in with linen banners and had the seven programmes along each side, touring the married quarters and other positions on the station.

K. Porter, Lyric, Wellingborough, made the maximum use of the national tie-ups for "Hercules Unchained" and produced a campaign that had top attraction in each field of showmanship.

Shop window displays featured a treasure hunt competition in which a Hercules cycle was the first prize.

Drinking contest

A Mr. Wellingborough contest was held on the theatre stage, and in conjunction with Mackesons, a Yard of Beer drinking contest was also organised.

The personal appearance of Carole Lesley at the Central, Reading, gained fine press mentions for F. A. Middleton and his theatre.

Miss Lesley's visit was to present the prize in a national film contest, but the main press was gained from the fact that she visited her 89-year-old aunt who she had not seen for 13 years.

It's the regular press mentions that build up the best theatre relationship with local reporters, and looking over the past month or so of the coverage gained by Chris Hadfield, at the P. O. Canterbury, one can see how much more effective this is than the occasional splash for the big film.

Many of these are straightforward mentions of current programmes, but others cover general interest items, such as the bad-mannered audiences we get these days.

This kind of regular coverage shows the excellent relationship he has built up with the editors of his papers.

The Showman also commends...

Figures in parentheses indicate number of credits

ANTHO H., Dominion, Harrow: Ice Palace. M., Odeon, Crewe: The Savage Innocents. D. G., Odeon, Brighton: Psycho. D., A/M., ABC, Dundee: Ice Palace. The Chair, Public relations, Children's club (4). D. J., Empire, Coventry: Circus. Alexander, R., Odeon, Bilston: Who Was That Lady? Allgood, J. V., Empire, Mansfield: A Counterspy. Allen, D. E., Odeon, Coventry: Amies, A. G., Broadbrough: In the Nick. Allan, S. G., Romy, Kenton: Kidnapped.

BINT B., Odeon, Sale: Cone of Silence. Bishop, D. R., Odeon, Guildford: Make Mine Mink. Brown, J. A., Gaumont, Edinburgh: The Unforgotten. Brown, A. W., Odeon, Redhill: Make Mine Mink. Brown, E., Gaumont, Stoke: A Terrible Beauty. Brown, L. J., Ritz, Felixstowe: Public relations. Bedford, H., Gaumont, Derby: Make Mine Mink. Broadhurst, A., Luxor, Eastbourne: Public relations. Boot, A., Regal, Southport: Theatre publicity. Barker, A. E., Ritz, Muswell Hill: Theatre publicity, Sands of the Desert. Hercules Unchained (3). Barry, R. V., Troxy, Stepney: Kidnapped. Brannan, A. M., Odeon, Burnage: Cone of Silence, Summer of the Seventeenth Doll (2). Brissenden, F. E., Gaumont, Dover: Kidnapped. Baker, G., Gaumont, Manchester: Solomon and Sheba. Brooker, W. E., Odeon, Wharfedale Lane: The Last Days of Pompeii. The Chaplin Revue (2). Birse, H. C., New Victoria, Edinburgh: The Last Days of Pompeii, The Unforgotten (2). Browne, J. E., Odeon, Yeovil: Theatre publicity. Beacham, V., Odeon, Herne Bay: Doctor in Love, Psycho (2). Bee, J. R., Odeon, Worcester: Press publicity. Blense, G. B., Odeon, Bolton: Crack in the Mirror, Never Let Go (2). Best, C., A/M., Odeon, Canterbury: Psycho, Doctor in Love (2). Browne, P. G., Odeon, Harlesden: Doctor in Love. Brinley, L. J., Gaumont, Exeter: The Lost World, The Bellboy (2). Beetles, B. W., Odeon, Chesham Hill: Cone of Silence.

CLARK J. D., Majestic, Leeds: Tarzan the Magnificent. Clark, G., Majestic, Benwell: Visit to a Small Planet, Children's club (2). Chambers, P. E. G., Odeon, Wimbledon: Make Mine Mink. Crawley, V. A. H., Odeon, Sevenoaks: Doctor in Love. Cingel, A. H., Regal, Walham Green: Suddenly Last Summer, Psycho (2). Close, C. C., Gaumont, Bristol: The Story of Ruth. Cross, P. A., Odeon, Shirley: Toby Tyler. Court H. J., Gaumont, Portsmouth: Doctor in Love. Crawford, W., Gaumont, Hamilton: Sons and Lovers. Cox, G. A., Odeon, Chelmsford: Psycho. Cranfield, G. W., Odeon, Oldham: Confessions of a Counterspy, Theatre publicity, A Terrible Beauty (3). Crisp, A. G., Odeon, Southend: Sleeping Beauty, Doctor in Love (2). Carpenter, A. M., Odeon, Sutton Coldfield: Toby Tyler. Craig, B. I., Odeon, Cardiff: Doctor in Love. Jackson, A. Summer's Day (2). Connatt, F. A., Gaumont, Weymouth: Psycho. Clarke, D., Odeon, Derby: The Forest. Carey, D. P., R/M., Odeon, Weymouth: Jazz on a Summer's Day, The Brides of Dracula (2). Cane, P., A/M., Odeon, Southsea: Psycho.

DUNBAR R. A., Academy, Brighton: The Sleeping Beauty. Tucker, J., A/M., Ritz, Clapton: Hell is a City. Dawson, A. E., Odeon, Darlington: The Sitting Bull (2). Dickinson, J. F. C., Odeon, Chesham: Crack in the Mirror, Never Let Go (2). Downes, R. H., Gaumont, Birkenhead: The Children's club (2). Davis, P., Odeon, Harlow: The Children's club (2). Davies, W., Odeon, Weymouth: Sink the Bismarck! Dale, A. S., Odeon, Weymouth: The Scarface Mob, Hell is a City, Small Planet, Inn for Trouble, Bottoms on Constable (6). Ditcham, C. T., Odeon, Weymouth: The Last Days of Pompeii. D., Odeon, Motherwell: Doctor in Love.

EDMO N. K. D., Odeon, Chester: Cone of Silence. T. Victory, Liverpool: I'm All Right. Get Married (2). Elcock, G. P., Odeon, Weymouth: Doctor in Love. Excell, P. L., A/M., Odeon, Weymouth: Sleeping Beauty, Psycho (2).

FRAN D. G. M., Odeon, West Hartlepool: The Hours. Farmer, R., Gaumont, St. Albans: Make Mine Mink. Fenner, J. B., Odeon, Weymouth: Toby Tyler. Francis, D., Odeon, West Grove: Doctor in Love. Fountaine, F. J., Odeon, Nottingham: Toby Tyler.

GROSSMAN N., Ritz, Richmond: Children's club, Ice Palace, The Flesh and the Fiends, Follow That Horse! (4). Greenham, J. T., A/M., Savoy, Stoke Newington: The Rise and Fall of Legs Diamond, Follow That Horse!, Goliath, Sands of the Desert, The Trials of Oscar Wilde, Peeping Tom, Cash McCall (7). Graham, T. C., Odeon, Woolwich: Make Mine Mink. Gibson, A. M., A/M., Gaumont, Greenock: Doctor in Love. Greenwood, C., Odeon, Lancaster: Theatre publicity. Gillingham, E. A., Gaumont, Cheltenham: Toby Tyler. George, H. E., ABC, Dundee: Public relations. Gordon, R. E., Odeon, Llanelli: Doctor in Love. Goss, R. P., Gaumont, Chorlton: Once More With Feeling. Gasper, K. J., Odeon, Hornchurch: The Sleeping Beauty. Gardner, M., Gaumont, Stamford Hill: Doctor in Love. Green, G. J., Odeon, Chorley: The Mountain Road.

HOLE-GALE J. D., Odeon, Leeds: The Savage Innocents. Hargreaves, K., A/M., Regal, Southport: Light Up the Sky, Hercules Unchained, Sands of the Desert (3). Hyland, F. J., ABC, London-derry: School for Scoundrels, The Nun's Story, Public relations (3). Hall, J. R. S., Savoy, Newcastle: Hercules Unchained. Henman, E. C., Ritz, Clapton: Cash McCall, The Trials of Oscar Wilde, Sergeant Rutledge, Goliath and the Barbarians, School for Scoundrels, Let's Get Married (6). Heilbron, G., Gaumont, Liverpool: The League of Gentlemen. Henderson, W., Gaumont, Ashton: The Challenge. Hardy, D., Odeon, Lincoln: The Savage Innocents, Toby Tyler (2). Hilton, D. W., A/M., Odeon, Bury: Never Let Go. Hobart, S. J., Odeon, East Dulwich: The Sleeping Beauty.

JENNISON L., Globe, Northumberland: Press publicity. Johnson, E. H., Palace, Ashton-in-Makerfield: Let's Get Married.

KERSHAW L. J., Troxy, Stepney: The Last Days of Pompeii. Key, L., ABC, Scunthorpe: Sands of the Desert, Follow That Horse!, Children's club (3). Kaye, J. J., Regal, Putney: Sands of the Desert, Follow That Horse!, The Flesh and the Fiends, Sergeant Rutledge, Circus of Horrors (5). Kennewell, F. C., Dominion, Southall: Hercules Unchained, Sands of the Desert, Ice Palace (3). Knee, M., Ritz, Birmingham: Carry on Constable, The Bramble Bush, The House on Haunted Hill, Inn For Trouble, Bluebeards Ten Honeymoons, The Angry Silence, Bottoms Up (7). Kanter, C., Odeon, Epsom: Make Mine Mink.

LANG P. H., Odeon, Cosham: Psycho. Lewis, B. W., A/M., Carlton, Boscombe: Sands of the Desert, Ice Palace, Light Up the Sky, Public relations (4). Lane, R. W., Odeon, Folkestone: Doctor in Love. La Haye, A., Gaumont, East Ham: The Last Days of Pompeii. Lockyer, G., Odeon, Stafford: Who Was That Lady?, The Ten Commandments (2). Lowe, D. P., Gaumont, Ipswich: South Pacific. Laing, P. M., Rex, Motherwell: School for Scoundrels, Hell is a City, The Rise and Fall of Legs Diamond, Light Up the Sky, Hercules Unchained (5). Lines, A. G., Regal, Coventry: Children's Club. Lake, J., Savoy, Luton: Public relations. Laing, W. D., Odeon, Aylesbury: Make Mine Mink. Levine, P., Savoy, Stoke Newington: Public relations, Follow That Horse!, Ice Palace, Sands of the Desert, Sergeant Rutledge, Hercules Unchained, The Flesh and the Fiends (7). Learmonth, W., Gaumont, Perth: South Pacific, Never Let Go (2).

MCCARTHY A., Ritz, Harringay: Sands of the Desert, Follow that Horse!, The Flesh and the Fiends, Public relations (4). Morgan, J. J., Forum, Kentish Town: Hercules Unchained, Sands of the Desert, The Flesh and the Fiends, Dentist in the Chair (4). Meichan, J., A/M., La Scala, Clydebank: The Big Country, Summer of the Seventeenth Doll, Who Was That Lady?, Two Way Stretch, Confessions of a Counterspy, Drum Crazy, Carry on Constable (7). Mitchell, G. W., La Scala, Clydebank: The Angry Silence, Our Man in Havana, Inn for Trouble, Cash McCall, Happy Anniversary (5). Mole, F. B. W., Odeon, Warley: Toby Tyler. Mendelsohn, J., A/M., Odeon, Highgate: Doctor in Love. Moneypenny, L. A. L., Odeon, Jersey: Psycho. Moyes, J. B. I., Odeon, Swiss Cottage: Doctor in Love. Miller, R. A., Odeon, South Harrow: Children's club. Murray, W. S., Gaumont, Liverpool: Lords of the Forest/The Third Voice (2). Milborrow, K., Odeon, South Norwood: Make Mine Mink. Moss, R. M., Coliseum, Newport: South Pacific. Martin, L. A., Gaumont, Romford: The Chaplin Revue. Moore, G., Gaumont, Barnsley: South Pacific. Mills, P. J., Gaumont, Liverpool: Wild River, The High-Powered

Rifle (2). McCoy, A., Commodore, Hammersmith: Public relations. Marsh, R. E. A., A/M., Playhouse, Colchester: Circus of Horrors. Murray, H., Gaumont, Sheffield: The Savage Innocents, Toby Tyler, Zorro The Avenger (3). Moneypenny, L. A. L., Odeon, Jersey: Doctor in Love. Martin, L. A., Gaumont, Romford: The Last Days of Pompeii. Moncur, J. B., Odeon, Barrow: Toby Tyler/Zorro The Avenger (2). McAree, S. D., Savoy, Liverpool: Hercules Unchained. Morris, W., Savoy, Liverpool: School for Scoundrels.

NEWTON A., Music Hall, Chester: Jazz on a Summer's Day.

PARROT R., Odeon, Doncaster: Public relations, Toby Tyler (2). Potts, R. H., Odeon, Exeter: Make Mine Mink. Pass, D. H., Odeon, Dudley: Toby Tyler. Parks, J. F., Gaumont, Redditch: Let's Get Married. Putsman, L., Gaumont, Birmingham: In the Nick. Parker, R. W., Savoy, Exeter: Sands of the Desert. Prescott, C., Odeon, Bury: Crack in the Mirror, Children's club (2). Pryor, W. E., Odeon, Aberdeen: Never Let Go/Boyd's Shop (2). Pass, D. H., Odeon, Dudley: Hercules Unchained.

RALPH T. E., Gaumont, Richmond: From the Terrace. Ross, I., A/M., Gaumont, Luton: In the Nick. Roles, M. F., Seamore, Glasgow: Sons and Lovers. Reed, R. J., Forum, Ealing: Ice Palace, Hercules Unchained, Sands of the Desert, Public relations (4). Richardson, J. A., Empire, Coventry: Light Up the Sky. Ramsay, D., Olympic, Newcastle: The Jolson Story, Children's club (2). Russell, A. R., Astoria, Liverpool: Seven Thieves, Hell is a City, Sink the Bismarck! League of Gentlemen, Hercules Unchained (5).

SMITH J. L., Odeon, Loughborough: Toby Tyler, Zorro The Avenger (2). Smith, P. A., Angel, Islington: Doctor in Love. Sones, S. R., Gaumont, Walsall: Toby Tyler, Jazz on a Summer's Day (2). Sparks, M. J., Odeon, Perry Bar: Toby Tyler. Saunders, H., Odeon, Prestwich: Cone of Silence. Sweeney, G., Odeon, Deptford: Make Mine Mink. Sparrow, D. G., Ritz, Southend-on-Sea: South Pacific. Silander, H., Gaumont, Reading: Jazz on a Summer's Day. Selwyn, H., Gaumont, Stratford: The Last Days of Pompeii. Shatwell, H. V., Gaumont, Halifax: Drum Crazy. Saxton, W., Odeon, Chesterfield: Doctor in Love. Seals, E. S., Odeon, Woking: Davey Crockett/The Living Desert (2). Sheppard, H. P., Regal, Colchester: Theatre publicity, Wild River (2). Scardiff, J. A., Odeon, Dover: From the Terrace. Smith, J. L., Odeon, Loughborough: The Mountain Road, Look At Life (2).

THORNE J. H., Odeon, Southgate: Doctor in Love. Thomas, B. R., Odeon, Brentwood: From the Terrace. Thurman, F. D., Mechanics, Nottingham: Doctor in Love. Thomas, B. R., Odeon, Brentwood: Sleeping Beauty. Tribe, C. J., A/M., Commodore, Hammersmith: Sands of the Desert, Dentist in the Chair, Follow that Horse, Ice Palace, The Flesh and the Fiends, Circus of Horrors, Sergeant Rutledge, Goliath (8). Tyrer, E., Regent, Liverpool: Hell is a City, Seven Thieves/Blood and Steel, Baby and the Battleship, Against All Flags, Rio Grande, Our Man in Havana (7). Thompson, J., Ritz, Keighley: Hercules Unchained.

VERNALL E. R., Grange, Dagenham: The Chaplin Revue. Vicary, D. W., Odeon, Temple Fortune: Public relations. Vernall, E. R., M/M., Grange, Dagenham: The Last Days of Pompeii. Vere, F. R., ABC, Carlton, Bournemouth: Public relations, Dentist in the Chair, Press publicity (3).

WALKER G. T., Odeon, Stepney: The Last Days of Pompeii. Wood, W. R., Gaumont, Wallasey: A Terrible Beauty. Walker, J., Odeon, Hove: Doctor in Love. Wright, D., Odeon, Ipswich: The Unforgotten. Watts, C. K., Gaumont, Bournemouth: Psycho. Walker, H. L., Playhouse, Colchester: Ice Palace, Public relations, Dentist in the Chair (3). Williams, G., Regent, Chatham: Light Up the Sky. Williams, A. E., Odeon, Ealing: From the Terrace, Jessy (2). Webb, A. C., Odeon, Canterbury: From the Terrace. Wits, F., Odeon, Gloucester: Toby Tyler, Zorro (2). Whitaker, T., Savoy, Wolverhampton: Hercules Unchained. Wilson, H. R., Wallaw, Blyth: School for Scoundrels, Pathe Pictorial, Hercules Unchained, Cash McCall, Follow that Horse (5). Wall, M. H., Regal, Leeds: Cash McCall, Hercules Unchained, Sands of the Desert, Rise and Fall of Legs Diamond, School for Scoundrels, The Flesh and the Fiends, Theatre publicity (7).

YATES R. E., Odeon, Kingsstanding: Summer of the Seventeenth Doll. Yeoman, B. T., Odeon, Twickenham: Sleeping Beauty.

continued on page 30

REVIEWS

—continued from page 26

Crime and Punishment U.S.A.

Warner-Pathe. American. (A) Featuring George Hamilton, Mary Murphy and Frank Silvera. Produced by Terry Sanders. Directed by Denis Sanders. Screenplay by Walter Newman. Director of Photography, Floyd Crosby. Musical Director, Herschel Burke Gilbert. 7,216 feet. Release not fixed

PSYCHOPATHIC melodrama, presenting a modern interpretation of Feodor Dostoevski's novel. It centres on a law student who believes he has perpetrated the perfect murder, but, following a lengthy cat-and-mouse encounter with a shrewd police lieutenant, finally confesses. The acting is stylish and the direction shows imagination, but, even so, the play wobbles disconcertingly between the high- and low-brow. It offers no serious challenge to the all-conquering "Psycho." Ticklish "double bill."

Story.—Robert Cole, a student, feels he is a financial burden on his sister, Debbie. Caught raiding a pawn shop, he kills the owner during the scuffle. The sight of the wrong man being arrested causes Robert to faint and Lieutenant Porter, the police officer in charge, sees Robert pass out. Later, Robert becomes infatuated by Sally, a pretty girl with a past, and tells her the truth. Swanson, Debbie's former boss, overhears and uses the knowledge to seduce Debbie. He then informs Debbie that he had murdered his rich wife because of her. Meanwhile, Porter repeatedly interrogates Robert. Lastly, Swanson commits suicide, and Robert, thrown off balance, hysterically blabbers to Porter that he killed the pawnbroker.

Production.—The picture, which, in a manner of speaking, places its central character on the "head-shrinker's" couch and proves that the killer's motive was not robbery, but a belief that he could commit murder without detection or remorse, tells its story in words rather than deeds. George Hamilton gives a clever, if slightly immature, performance as the "mental" Robert, Frank Silvera impresses as the persistent Porter, Marian Seldes has her moments as Debbie, and John Harding is theatrically effective as Swanson. But talented as these players are, neither they nor the director succeed in building up strong suspense. Excessive verbiage insulates its electric theme and prevents it from administering essential shocks.

Points of Appeal.—Good acting, adequate staging and possible exploitation angles.

Passionate Affair

Unifilms. French (X) Featuring Christian Marquand, Lucile Saint-Simon and Jean Houbé. Produced by Helene Dassonville and Alain Poiré. Directed by Henri Decoin. Screenplay by Henri Decoin and Mireille de Tissot. Director of Photography, Pierre Petit. Musical Director, Georges Van Parys. 9,418 feet. Release not fixed

SEX MELODRAMA, a French production with English sub-titles. Pivoting on a small Alpine winter sports hotel, it's about an impressionable girl who marries a budding composer, but subsequently becomes pregnant by an old flame and walks out of both men's lives. The principal players meet all demands and the frank love scenes are effectively broken up, but the climax is unduly delayed. The film nevertheless has its moments and wide exploitation possibilities. Reliable "gimmick" offering.

Story.—Elizabeth, a comely teenager, whose parents run a small hotel in the Swiss Alps, is attracted by Christian, a mature fellow, but he bluntly tells her he has no intention of marrying. Elizabeth is hurt, but cannot resist Christian until she finds him sharing his bed with another woman. Patrice, a young pianist-composer, consoles the utterly miserable Elizabeth and they get spliced. Later, Elizabeth again sees Christian, they resume their affair and Elizabeth discovers she's pregnant. She informs Christian,

hoping he will marry her after Patrice divorces her—but when Christian suggests an abortion she departs in disgust. She then writes a farewell letter to Patrice, and goes it alone.

Production.—The picture offers a plausible explanation of the heroine's infatuation, yet, despite some apposite "grand hotel" comedy and impressive outdoor "shots," drags its heels, or rather skis, from halfway. Lucile Saint-Simon is appealing and wins sympathy as Elizabeth, Christian Marquand convinces as ladykiller Christian, and Jean Houbé scores as the sensitive Patrice. The competent cast, plus the bracing backgrounds, load the dice in its favour.

Points of Appeal.—Sensational subject, flawless characterisation, title and obvious woman's angle.

YOUR FILMS

—continued from page 13

Bryanston—British) has been scoring consistently in good- and high-class halls. Oddly enough, it's finding things a little tough in industrial areas.

+ + +

MGM'S "Home From The Hill" (CinemaScope) is not tearing up any trees. It has well-known feature players, sex and plenty of action, culminating in spectacle, but to little avail.

+ + +

"BELLS ARE RINGING" (MGM—CinemaScope) didn't make sweet music at the suburban box-office. It's an entertaining, if overlong, musical, but apparently teenagers have no time for this type of fare.

+ + +

THE COLUMBIA "double bill," "All The Young Men" and "Anna Of Brooklyn," kept its end up. The shrewdly contrasted programme completed the third leg of its London runs comfortably on the right side.

+ + +

I WAS NEVER really sold on "The Fugitive Kind" (United Artists), but my hopes were raised by its success at the London Pavilion. Now they're dashed. I've rung all and sundry, but nobody's got a good word to say for it.

+ + +

MGM'S "Village Of The Damned" (Metro-scope—British) did impress me and I'm happy to record that it's clicking in pre-release spots. It goes out on November 14th and may well prove a turn-up.

+ + +

IN SPITE of its unwieldy title, "The Dark At The Top Of The Stairs" (Warner-Pathe) made its mark at the Warner Theatre, and scored in specially selected provincial halls. It began its London tour last Sunday, just as its theme song has reached the top of the hit parade.

+ + +

ANGLO'S "The Fall Of The House of Usher" (CinemaScope), a really first-class creepie, was tried out in Luton and Barrow and took a stack in both situations. It shouldn't be long now before its London date is set.

+ + +

IF you want a good gimmick bill, Warner-Pathe has the very thing, "The Hypnotic Eye" and "The Bat." And what about "House of Wax" (Warner-Pathe—3-D)? It's also registering in a big way.

SHOWMANSHIP

—continued from page 29

'Kine.'—MGM £600 Cost

Records displayed

CHOSEN for special exploitation by G. B. Martin of the Odeon, Gillingham, was "Please Don't Eat The Daisies."

In advance of playdate a foyer display was arranged, and Doris Day recordings were played over the non-sync accompanied by a credit slide.

Miscellaneous shop cards were used along with hanging cards; a local dairy co-operated with the national promotion and distributed bottle collars with their deliveries, and locally compiled heralds were inserted into newspaper deliveries by co-operative newsagents.

Gimmick "Good Luck" cards were left around the town and good editorial was obtained in the local press.

"It's good sense" was the banner heading of a fine composite page for "Please Don't Eat the Daisies" in the Evening Telegraph. This was promoted by L. H. Tallantire of the Essoldo, Scunthorpe.

The page was tastefully compiled with ads containing blocks of the stars, players, and all with tie-in copy.

A fine amount of press space was secured for "All The Fine Young Cannibals" by Donald Clarke of the Odeon, Derby.

Slips plugging credits were inserted into the wage packets used by the Hawk Engineering Works.

TRADE SHOWS

LONDON

November 7:

The Kettles on Old Macdonald's Farm (U). Rank. Marjorie Main. Own Theatre. 2.30 p.m.

The Tinger (X). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

November 8:

The Spider's Web (United Artists). Own Theatre. 10.30 a.m. and 2.30 p.m.

November 9:

Butterfield 8 (X). MGM. Elizabeth Taylor. Own Theatre. 10.30 a.m. and 2.30 p.m.

The Warrior and the Slave Girl (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

November 10:

Under Ten Flags (U); Carnival in Quebec (short). Paramount. Plaza, Piccadilly Circus. 10 a.m.

Come To Bed Madam. Unifilms (London). Dany Robin. Preview Theatre. 10.30 a.m.

The House of the Angel (X); Connors. Renown Theatre, Wardour St. 2.30 p.m.

November 11:

13 Ghosts (A). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

November 10:

Cage of Evil. United Artists. ABC, D. 5 gate. 10.45 a.m.

LATE EXTRAS (LONDON)

November 3:

The 3 Worlds of Gulliver (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

November 4:

The H-Man (X). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

Cage of Evil. United Artists. Own Theatre. 2.30 p.m.

When a Woman Loves (A); The Shocklike Follies (short). Gala. Gala Royal, Edgware Road. 10.30 a.m.

CLASSIFIED ADVERTISEMENT RATES

SITUATION VACANT	... 9d. per word
SITUATION WANTED	... 4d. " "
FINANCIAL	... 1/- " "
FOR SALE	... 1/- " "
MISCELLANEOUS	... 1/- " "
Caps 2d. per word extra. Box No. 1/- extra.	

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: Regal Bar 2488, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

SITUATIONS VACANT

SECOND Projectionist required. Good Third considered. — Apply, Manager, Chequers Cinema, St. Albans. 53529.

JERSEY.—Fully-experienced maintenance engineer/chief projectionist. Grade "A" hall. Good wages and conditions. Working knowledge live show an advantage. Details of experience, etc., whether married or single, with recent photograph (which is essential) to Manager, Forum Cinema, St. Helier, Jersey, C.I.

MANAGERESS for small modern cinema opening shortly South London. — Full details please, to D., Box 750, Kinematograph Weekly.

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